THE
BULLETIN
OF THE
BEAUX-ARTS
INSTITUTE
OF
DESIGN

MARCH

1933

BEAUX-ARTS INSTITUTE OF DESIGN

Incorporated 1916, under the Regents of the University of the State of New York

304, EAST 44th STREET, NEW YORK, N. Y.

BOARD OF TRUSTEES

Chairman, **Benjamin Wistar Morris, Wm. Adams Delano, Henry R. Sedgwick, Ely Jacques Kahn, Ralph T. Walker, L. Bancel La Farge, Whitney Warren, Philip L. Goodwin, Clinton Mackenzie**

DIRECTOR OF THE INSTITUTE

Whitney Warren

SECRETARY AND TREASURER

Henry R. Sedgwick

DIRECTORS OF THE DEPARTMENTS

Architecture, **Ely Jacques Kahn**; Sculpture, **Edward McCartan**

Mural Painting, **Hildreth Meiere**

Director, Classes in Architectural Ornament
Charles G. Peters

Executive Secretary, Department of Sculpture
Fred. B. Clarke

COMMITTEE ON EDUCATION, SOCIETY OF BEAUX-ARTS ARCHITECTS AND COMMITTEE ON ARCHITECTURAL DESIGN, BEAUX-ARTS INSTITUTE OF DESIGN

Ely Jacques Kahn, *Chairman*

Vice Chairmen

W. Pope Barney
L. Bancel La Farge
Ralph T. Walker
R. Doulton Stott
John V. Van Pelt
Leonard B. Wamnes

John W. Ames, Jr.
Robert P. Bellows
Theodore E. Blake
Charles Butler
Harvey Wiley Corbett
Joseph H. Freedlander
Frederick G. Frost
Philip L. Goodwin
John Theodore Haneman
Arthur Loomis Harmon
Edward S. Hewitt
Raymond M. Hood
Wm. B. G. Kirk
Clinton Mackenzie
H. Oothout Milliken
John C. B. Moore
Samuel R. Moore
Alexander P. Morgan
George N. Pauly
Robert Perry Rogders
Peter Schladermundt
Wm. E. Shepherd, Jr.
Henry Richardson Shepley
Eldredge Snyder
Seth Talcott
Hobart B. Upjohn
C. C. Zantzinger

COMMITTEE ON THE PARIS PRIZE, SOCIETY OF BEAUX-ARTS ARCHITECTS

Joseph H. Freedlander, *Chairman*

Arthur Ware
Ely Jacques Kahn
Henry Richardson Shepley
Chester H. Aldrich

The BULLETIN *of the* BEAUX-ARTS INSTITUTE *of* DESIGN
Volume Nine *March, 1933* *Number Five*

Contents

OFFICIAL NOTIFICATION OF AWARDS.......... 10-16

DEPARTMENT OF SCULPTURE.......... *Judgment of February 6, 1933*
DEPARTMENT OF ARCHITECTURE.......... *Judgment of February 7, 1933*
DEPARTMENT OF MURAL PAINTING.......... *Judgment of February 8, 1933*
DEPARTMENT OF ARCHITECTURE.......... *Judgment of February 14, 1933*
26TH PARIS PRIZE, SECOND PRELIMINARY EXERCISE.......... *Judgment of February 28, 1933*

CRITIQUES.......... 1-9

THE WARREN PRIZE, *By J. Frederick Larson*
ARCHAEOLOGY III PROJET, *By L. Bancel LaFarge*
INTERIOR DESIGN III, *By Ralph Walker*
MURAL PAINTING IV PROGRAM, *By Hildreth Meiere*
CLASS "A" III PROJET, *By A. L. Powell and Philip Sawyer*
26TH PARIS PRIZE, SECOND PRELIMINARY EXERCISE, *By Henry Richardson Shepley*

ARTICLES:

PRELIMINARY SKETCHES, *By R. Doulton Stott*.......... 9
THE FONTAINEBLEAU SCHOOL OF FINE ARTS, *By John A. Russell, M. Arch.*.......... 35

ILLUSTRATIONS:

26TH PARIS PRIZE, SECOND PRELIMINARY EXERCISE—*"A Temporary Community"*.......... 17-20
CLASS "A" III PROJET—*"General Waiting Room of a Railroad Station"*.......... 21-27
WARREN PRIZE—*"A College of a University"*.......... 27-29
ARCHAEOLOGY III PROJET—*"A Persian Mosque"*.......... 30-31
INTERIOR DESIGN III—*"A Florist's Shop"*.......... 32
DEPARTMENT OF MURAL PAINTING
  PROGRAM IV—*"Decoration in a Railroad Station to Serve as the Face of a Clock"*.......... 32-33
DEPARTMENT OF SCULPTURE
  COMPOSITION PROGRAM V—*"An Acroteria"*.......... 34

FONTAINEBLEAU SCHOOL OF FINE ARTS.......... 36-44

The BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN *is published monthly by the* BEAUX-ARTS INSTITUTE OF DESIGN. *304 East 44th Street, New York, N. Y. Editorial Offices and Business Management are at the same address. Subscription Price by the school year, to students registering in the B. A. I. D. courses, $2.50; to Public and School Libraries, $2.00; to all others, $3.00 in the United States, Colonies and Mexico; single copies, 35 cents. Canadian and Foreign postage 50 cents additional.*

Subscribers should give notice of change of address three weeks in advance. Address all correspondence relative to the BULLETIN *to the* BEAUX-ARTS INSTITUTE OF DESIGN.

Printed by the BLANCHARD PRESS, INC., *New York.*

Entered as second-class matter December 23, 1924, at the Post Office at New York, N. Y., under the Act of March 3, 1879

THE WARREN PRIZE

"A COLLEGE OF A UNIVERSITY"

The Warren Prize Jury, after careful study of the program, "A College Within a University," considered with care each of the drawings submitted. It was soon evident that many of the drawings paid no attention to the fact that the program called for a small residential campus for only 250 students, and also that it was one of eight colleges using a common university center for educational facilities. Many of the plans were so large in area consumed, and accommodation provided, that they could have served for the entire university of 2,000 students.

The program stated definitely that the University wished to organize on principles parallel to those of Oxford and Cambridge in England. This fact should have been sufficient to have made these students recall what it is that makes for the architectural excellence in scale and area as used at Oxford and Cambridge. At Cambridge, many of the colleges of the University face on a large park and a small river. At Oxford, Christ Church College and Magdalen College are also developed on rivers that are utilized to the fullest extent. At Christ Church the river is used for boating and there are some athletic facilities in the space between the College and the river. There are also found on this space of ground a promenade and a park with benches for meditation. At Magdalen the area by the river is developed as a park with quiet paths and here again benches are found where the students can use the outdoors for study.

It was soon determined by the Jury, to eliminate those plans which were purely decorative and lost in a confusion of lines, without solving the problem of the river or recognizing the fact that it was a small college within a university.

We found dormitories 100 feet wide and 500 feet long, which, of course, is absurd, as the maximum width of a dormitory building in any college is 50 feet, and today they are mostly 24 feet to 40 feet wide. A dormitory to house thirty students, as called for in the program, would have the approximate dimensions of 70 feet by 35 feet, using three storeys for accommodation. Those students who provided otherwise should realize that they are not solving a definite problem of architecture, but are merely camouflaging the problem of architecture in geometrical design. Those students who cribbed the indication of the old Beaux-Arts projets without having any idea what this indication meant, are not developing very rapidly in their chosen field.

This problem of a college within a university on the shores of a river should first have been thought of as a residential unit with gymnasium and play fields adjacent. The dormitories would be one part of it, and closely related to it should have been the Commons and the Dining Halls. For convenience, the Dining Halls and Commons should have been one. The faculty residences should have been grouped with access to the Dining Halls and Commons as a meeting point for both students and faculty. The Chapel should have been placed in the group with dignity, and could have been used at any point on some well developed axis to give architectural significance to the plan. The residence of the Dean should have been placed at the head of the faculty housing group and should not have been too much out of scale with them, as the Dean of a college after all is an under-officer to the President of the university.

The face of the river should have been more apparent, and the whole plan should have been related to it, even by terracing to the very edge of the river, and a park and paths developed along its shore, connecting the various colleges.

The athletic plants in most of the plans were made too much of, and should have been placed to one side as they usually are a discordant note in architecture, and could well have been lost in a park surrounded by trees. Play fields are self-contained within their own areas, and need not distract from the charm of the river.

The First Prize problem, submitted by Mr. Church of the Carnegie Institute of Technology, showed a definite understanding of the problem as outlined in the program. He had arrived at a proper scale and had enough courage and sufficient understanding of the problem to commit himself architecturally in his elevations.

A mistake found on this plan was that the Commons and Dining Halls were not in one building at the river location of the Commons. This, however, was not called for carefully in the program, and only with more study of the total life to be led in such a college, could the student have been aware of this phase of the problem. With the Dining Halls made a part of the Commons, he could have moved his tennis courts more to the right and provided space for this larger building on axis of the main approach by the gymnasium with a turn-around at that point, and terraces to the river bank for greater use on the river side of this building.

There was no question in the minds of the Jury that this plan solved the major problem of a college within a university and gave individual character to it by solving this unit in relation to the area as he had worked it out. By the same token, if he were to do another college, it would be different in character in that the land area would differ.

The Second Prize problem, submitted by Mr. White, of Yale University, was a carefully thought out plan and equally successful with the first in its conception of a college within a university. It failed, however, in its consideration of this campus in relation to the river. The Commons and Dining Halls were excellent in relation to the dormitory and faculty residences. The Chapel on the axis of the campus was good architecturally. The Gymnasium, with playing fields behind it, was placed excellently for student circulation to it from the dormitories. It would have been far better if he had taken out the tennis courts and soccer fields between this group and the river and had moved the whole plan to the river, using more area to the side for his tennis courts and soccer fields. He would not then have made the mistake of putting a blank wall of the Commons to the river life. He, too, was willing to commit himself architecturally and had a total plan expressed in elevations of charming proportions.

The Third Prize problem, submitted by Mr. Sibley of Palisade, N. J., was also drawn in the proper scale for such a college. His arrangement and architectural expression in his elevations were charming in their conception, and the plan would have been much better if the Dining Halls had been made one with the Commons and the Campus left open at that point. He could then have worked his faculty residences in as part of the main campus at this point and have given a better relationship to the plan as a whole, as it was evident by the program that the faculty and student residences were to be built as a complete social unit and not a divided one. Again, he could have moved his whole campus closer to the river, though he has allowed parks to surround his tennis courts at this point. He has shown real ability in grasping the possibilities of working out architecturally the functions of such an institution, and was practical in realizing the scale of necessary parts composing the plan.

The Fourth Place plan, submitted by Mr. King of Yale University, was a well considered plan, arriving at somewhat the same solution as the Second Prize drawing. His conception, however, at the entrance by balancing the Chapel with the garden in front of the Dean's house was rather absurd. Also the placement of the Chapel on its minor axis was unfortunate, as should have been quite evident to him in his elevations.

It was too bad that the faculty residences were lost in a campus behind the Dining Halls when it would have been far better to have had them in a nearer relation to the Commons.

He had made better use of the river than most of the plans, but his confused understanding of the relation of the individual parts was what put him down to fourth place. The Jury was pleased with his architectural expression in his elevations, and except for the Chapel, they were very much pleased with the character shown.

The Fifth Place drawing, submitted by Mr. Macchi of Princeton University, had the Jury fooled for a while by its conception. It was tremendously out of scale for a problem of his nature, but the Jury felt that it should be one of the prize group because it had such an interesting disposition of the Dormitory, Dining Halls, Commons and Chapel, all making the most of the location by the river, and preserving to itself an individual character as a college within a university.

The faculty residence group was unfortunate as, like so many American villages, it was scattered in space without any relation to the problem as a whole; and the program definitely called for these faculty residences to be integral and working as a related part of the college.

The athletic fields should have been placed at the end of the dormitory group, and the whole plan moved down to the edge of the water with the boat-house a unit at the end of the dormitory group. The play fields then should have been moved over to the left on the vacant space there, as play fields have the definite purpose of utility alone. If he had done this and had realized more the absurdity of the scale he had used in the proportion of his buildings, unquestionably he would have been placed for a much higher award.

In general, therefore, it would seem pertinent to say that it is wrong for students to attempt to solve a definite problem, such as this program, without more knowledge at least as to size of units to be used. A gymnasium for a school of 250 boys is hardly conceivable at a size of 500 feet long by 150 feet wide, because that is a larger unit than can be found in any American university accommodating over ten thousand students. Dormitory rooms 12 feet by 14 feet are large, and 14 feet by 16 feet are magnificent. A dormitory, therefore, 50 feet wide allows for such rooms. When we scaled many plans and found dormitory buildings 100 feet wide and of unknown length, merely to form a pattern around a campus 600 feet or 700 feet long, we were nonplussed. Certainly one of the first lessons in architecture is that of planning around use and known sizes of space.

We sincerely hope that all of the students who tried for the Warren Prize will check their plans against the illustrations given of the colleges at Oxford and Cambridge to realize how absurdly many of them tackled this problem.

It would also be well to suggest to the faculty of the various institutions that they are not being fair to their students by allowing them such freedom, and that instead of developing architects, they are developing poster designers. Architecture is the art of planning for and around known uses and the interpretation of that use in beautiful design in relation to the problem as a whole.

J. Frederick Larson, A.I.A., Hanover, N. H.

ARCHAEOLOGY III PROJET

"A PERSIAN MOSQUE"

It was disappointing to the Jury to find in the problems submitted for this subject such a scarcity of drawings interpreting the style in its best form. By this interpretation the Jury means not so much a strict adherence to the architectural form and ornamental elaboration found in the documents, as a real effort on the part of the student to improve on the imperfections of the style, without departing too far afield from the spirit and inspiration of the ancient designers. He might bear in mind that he is executing this "Archaeo," as well as most others, as a design for A World Exposition Pavilion, where it is his duty to impress a critical public with the beauty of the style he is handling, and to minimize its faults. In the critical analysis of Persian Mosque Architecture, it is apparent that there are two emphatic faults found in most of the existing buildings. First, the ornament is too abundant; there is insufficient balance between plain wall spaces and decoration to make the latter fully effective. Second, the placing of the minarets cramps the meaningless and often "papery" entrance wall screen.

Mr. Pearson of Yale has solved the latter fault by his simple and impressive tying-in of wall and minarets, spreading the latter, as is disclosed in his plan. The result is a pleasing and much more pleasant composition. This projet, although not thrilling in color, is an honest and straightforward study, although suffering from the introduction of figures.

Mr. Davoll of New York Architectural Club may attribute his high award to his critical study of the relation between decoration and plain wall surfaces. Furthermore, in the rendering of his building, he conveys the mass and form of the style, although he very nearly suffered a Mention for his details, which are barbarous in design and color, and have little to do with his building.

Mr. Schumann of New York University succeeds by a very intelligent study of the documents suggested; whereas his building and ornament are straight adaptations, his taste in the choice of colors and tile design are unerring, as he went to the best in Sarre, ignoring the ugly 19th Century lithographic reproductions of other works. The result is more Persian in feeling than any except that of Mr. Levy, also of New York University. This drawing is really masterly in its simple and effective composition, in its authentic color treatment, and in the imaginative and convincing Arabian Night quality it conveys.

A word more about two problems which drew the admiration of the Jury for their beautiful rendering in the manner of Persian miniatures. They were condemned to Mentions because, in spite of surprisingly good painting, they really ignored architecture. They were seen through the eyes of miniaturists rather than of architects.

L. Bancel LaFarge, New York, N. Y.

INTERIOR DESIGN III

"A FLORIST'S SHOP"

The results of the problem were largely disappointing to the Jury. The problem, simply expressed, called for a background for the merchandizing of flowers. The students as a whole seemed to be much more interested in decorative detail than they were in understanding the relationship of decoration to merchandizing. Several of the most beautiful drawings were mere renderings of elaborate detail which would have eliminated them from consideration, no matter what the shop was. It is absolutely necessary for the student to realize that a solution of the nature of a problem is more important than a beautiful rendering.

The design by D. G. Braun was a very fine solution. The display window led the buyers' interest from the street naturally into the shop itself. The combination of display cases and shelves gave a fine flexibility for the exhibition of a variety of flowers and containers. The simplicity of the background made an exceptional foil for the display of color. The plan was open and direct and permitted the shopkeeper to have the necessary space for large displays at Christmas and Easter. It was the only design that thoroughly comprehended the problem of selling flowers.

Ralph Walker, New York, N. Y.

MURAL PAINTING PROGRAM IV

"DECORATION IN A RAILROAD STATION TO SERVE AS THE FACE OF A CLOCK"

The general reaction of the Jury to the problems submitted was that of disappointment, for it was felt that very few showed a consideration of the wall space as it would actually exist. In many cases, also, the scale of the clock was unfortunate, and this was a governing factor of the problem. Individual members of the Jury did not object to strong color treatment of the given panel, but the majority felt, that the most successful problems either carried the wall color in large areas into the panel, as in the drawing of M. R. Bellin of Yale University, or treated it entirely in the wall tone, as in the drawing of J. Northrup of Yale University. The drawing by E. T. Jones, of Cornell University, was admired for the unity of effect achieved.

A great many problems of a neo-modernistic type of design were given "X" because of their complete lack of composition, scale, appropriateness, and taste. While attempting a "modern" idiom, they showed a disregard of the principles of good design which must be present in a sound work, of no matter what period.

Hildreth Meiere, New York, N. Y.

CLASS "A" III PROJET

ILLUMINATING ENGINEERING SOCIETY PRIZE

"GENERAL WAITING ROOM OF A RAILROAD STATION"

In the afternoon preceding the judgment a Committee of the Illuminating Engineering Society made a preliminary inspection and analysis of the drawings to eliminate those on which the proposed method of lighting was not indicated in any manner. This group was very liberal and yet it was necessary to throw out several. This was certainly surprising, for the projet definitely stated that it was essentially an illumination problem. One naturally wonders how a student would put so much work on the competition and fail to sense the dominant element.

It soon became evident to both the architects and engineers on the Jury that this particular projet was somewhat too involved and that the extremely broad nature of it made it necessary for those working on the solution to divide their attention between many elements which tended to subordinate the lighting features somewhat. It is, of course, very essential to strike a happy balance between the design as a whole and this detail. It is hoped that next year's Committee will evolve a problem somewhat less complex.

The great majority of the proposed lighting schemes were eminently well suited, and a wide diversity in systems of illumination was evident. Most of the proposed schemes were practical and would work out well in actual service. In comparison with last year, the number of ideas which were totally impractical or purely theoretical were much fewer in number. Most of the lighting would have been comfortable, reasonably efficient, and decorative. In general, it may be said that every designer proposed to use modern lighting, and modern lighting may be said to be that sort which permits present-day light sources to function effectively. It is not closely associated with so-called "art moderne." There was a total absence of the type of fixtures which would have been considered more or less standard for this sort of building a decade or so ago. As a matter of fact, only two or three solutions indicated the use of any fixtures in the commonly accepted sense of this term, and these were of a decidedly modern type. Practically all the lighting schemes were designed to be a component part of the structure and could not be installed unless provision were made for them in the initial stages of planning the building.

The First Prize winner, H. Blatner of the University of Pennsylvania, designed a room which was extremely simple in plan and arrangement. The general color scheme was gray-green with simple gold stripings. The side walls, as will be seen from the accompanying illustration, above the ticket windows were covered with delicately outlined maps. This contestant outlined his illumination scheme in a rather complete caption, as requested.

"The illumination of the General Waiting Room is supplied by a central, easily accessible source which is located on top of the Information Booth in the center of the room. From this source the light is thrown by reflectors to all parts of the oxidized aluminum ceiling from which it is reflected back into the room. Fixtures are provided over the various Ticket Offices for direct illumination. Signs consisting of metal letters on glass, lighted from behind, clearly indicate the thru and local train and bus service. These are placed over the respective openings in the room. Tubes which follow the top of the wall and come down over and go under each opening are half cylinders of opalescent glass which cover standard 5mm. gaseous conductor tubes. The pinkish glow which the tubes produce is due to the translucent windows as well as the general illumination of the room which tends to dilute the actual color of the neon. For replacement, a gallery runs completely around the room at the level of the tubing, thus providing easy access for replacement."

The student then sets forth a formula for calculating the light and recommends the use of 14 standard 21-inch 1,500-watt medium angle projectors in the central light source. The detailed sketch shows the general arrangement of these. He further points out that the neon tubes are not to be considered as a light source, but as decoration incorporated into the design to facilitate and hasten circulation.

On the whole, the scheme is most practical and up-to-date and due consideration has been given to the various elements and potentialities of lighting as listed in the projet.

The Second Prize winner, O. B. Miller of New York University, shows much originality in his design. The lighting scheme would be somewhat costly to install and operate, although a very interesting, beautiful, and unique effect would be produced. The color scheme of the room shows tones of gray and silver with mural maps in red and light blue. From the central circular Information Desk rises a huge luminous pillar and radiating from this across the ceiling in straight and irregular line is a recessed pocket or cove. Details of the shape of this cove are given and designer sets forth that this is to be finished in matt white with the lights accessible from a cat walk and serviced from small hatches at the back of the cove. The general path of these coves leads toward the various exits and would have a tendency to facilitate the flow of traffic.

The Third Prize was won by V. F. Duckett of the Catholic University of America. The general contour of this room is simple and the walls are void of applied decorations save for narrow horizontal bands in white on the gray stone background. Semi-circular motifs in cast glass, presumably lighted from the rear, over the entrances and exits, emphasize their location. The long axis of the room is broken by a broad band, 65 feet wide, of cast glass in an arrangement of angular flutes. Above this is a clear glass sky window for admitting natural light. Lamps and reflectors are suspended from the framework of the sky window and placed in niches at the two sides for artificial illumination. A series of light framework cat walks are provided for lamp replacements. With a uniform distribution of light, this huge luminous area would be most impressive and the simplicity and "clearness" of the scheme are noteworthy.

Only a few comments are given below on the individual designs of the other prize winners.

F. Liebmann, of New York University, employed two broad luminous bands symmetrically placed on the short axis.

J. Accardo, of Columbia University, had a most simple and practical scheme, probably the least expensive to install of all those of the prize winners, consisting of a series of luminous coffers at the sides with a central indirect unit at the top of the Information Booth.

G. J. Muller, of New York City, lights his room by floodlights placed on each recess of the vault, which he indicates shall be covered with dull finished white metal, and also has a central suspended trough concealing indirect sources.

M. D. Sornik, of New York University, in addition to down lights uniformly spaced over the ceiling, has one wall covered with a large map on which lamps operated by push buttons at the Information Desk indicate to the traveler his route and destination.

J. W. Stedman, of Columbia University, combines down lighting with luminous bands on the ceiling and side walls, which are coordinated with the exits.

A. Zamshnick, of New York University, has large luminous panels with maps covering most of the wall space with directional lighting by concealed strips in ceiling soffits.

L. M. Wolff, of the University of Pennsylvania, employs cove reflectors around the edge of the room with a central indirect source over the Information Booth to direct flux to the oxidized aluminum ceiling.

It was particularly pleasing in this instance to find the architectural members of the Jury in unanimous agreement in respect to the major prize winners, for these were the very ones which the Illuminating Engineers would have picked if they had had the full responsibility of making the selection. The first prize winner, in particular, showed that he had analyzed the lighting problem and had apparently consulted with experts. He outlined in his caption with considerable definiteness just what he proposed to do. One may well anticipate improvements from year to year as the students and their instructors become more "light conscious" and discover sources from which they can obtain advice and help.

A. L. Powell, *Chairman*, Committee on the Illuminating Engineering Society Prize.

To the writer has been assigned the task of commenting on the drawings submitted in this competition, supplementing the report of Mr. Powell of the Illuminating Engineering Society, on the lighting features of the submissions. It is understood, of course, that these notes give the view of an individual and do not represent the collective opinion of the Jury.

The First Prize is awarded to Henry Blatner, University of Pennsylvania. It is well presented, although the emphasis is placed on the plans and sections while the general plan in the center of the sheet is comparatively unemphatic. The building is placed transversely north and south astride the tracks, the main avenue being carried underneath between the through and local railway tracks. The waiting room is entered directly from a vestibule which provides stairs and elevators to the offices above. From the waiting room, the walls surrounded by ticket booths, one sees the through service straight ahead, local trains to the left and buses to the right. Access to the tracks is good and the baggage room is well placed. Buses and taxis are apparently not reached under cover.

Of all the competitors this one seems to have taken the fullest advantage of the services of an illuminating engineer and his concentration of the main source of light in the huge battery over the central information desk which plays on the oxidized aluminum ceiling is notable. Curiously enough, this is not emphasized in the rendering of the sections. Light is further used as a decoration effect in the tubes which frame the wall maps and indicate the entrance and the three exits to the three units of transportation.

Architecturally, this design has a touch of the strange new era in which one reverses habitually all precedent. The tubes of light, for instance, being brought down the middle of the walls in pairs, instead of in the corners of the room, so that the maps, which are so interesting a feature of the design, are cut in the middle of each side and fold around these corners instead of being separated in the corners and occupying the whole clear sides of the room. Presumably this is done to give "directional" value to this feature. No provision whatever is made for daylight in this room and while this is justified by the program it would hardly be acceptable in a building. In reality also it would probably be well to lighten the somewhat somber color effect of the walls. Plans and sections are, however, presented with simplicity and the whole is restrained in decoration and dignified in its essential unity; it is distinctly buildable; a satisfactory production.

The Second Prize is awarded to O. B. Miller, New York University. In this plan the building is also placed with its long axis north and south; through and suburban trains to the left and right and the covered bus concourse straight ahead. As in the first prize, the through highway is carried underneath on the train level between the tracks. The baggage provisions are not so clear. The waiting room, its upper wall elliptical, supported on twelve rounded piers or corners, very coarsely fluted, is also decorated by maps. Here, as in the first prize, the principal lighting is central. But instead of a low source of light over the information desk this feature is developed into a luminous column extending the whole height of the room where it mushrooms out in eight rays flaming across the ceiling and then extending down the cove in a veritable tree of illumination. The continuous horizontal band of maps is contained in a sunk panel flood-lighted by troughs at top and bottom. The sections show a room of reasonable height. As in the first prize, no use is made of daylight.

The sections are presented with a satisfactory unity and the perspective illustrates a lighting scheme of such originality and unique interest as to give it a high place as a solution of this problem.

The Third Prize is awarded to V. F. Duckett, Catholic University of America, who submits a well-presented sheet showing a thoughtful plan of the main level and also one of the track level below. The placing of the ticket booths between the two information desks in the center of the room is eminently practicable. In this lighting scheme daylight is used also. The sections show originality and the artificial lighting is practical, accessible and extraordinarily effective. The ceiling is enriched by two medallions 17 feet in diameter.

Of the other prize winners, F. Liebmann, New York University, had the same general type of plan as regards the three items of transportation as the second prize. His sections were of a practical height and in good proportion; the map, charmingly indicated; lighting, entirely artificial, sufficiently distributed. As in the second and third prizes, the floor and ceiling plans float without outlines and as in those prizes the sheet is top-heavy in presentation. The general title, which is in those prizes a feature, particularly happy in the design of the third prize, is here crude and its heavy gold letters detract from the delicacy of the rendering.

J. J. Accardo, Columbia University, Extension Atelier, placed his waiting room directly over the local tracks; through trains to left, bus service to right. A track level plan shows a local waiting room below. His low sections are practical and good in proportion. This design employs the central lighting shot up from over the information desk as in the first prize, supplemented by two rows of ceiling lights framing the length of the room. This is an economical and satisfactory lighting scheme; the ceiling painting would be effective so lighted. There is no provision for daylight. The rather unpleasant color scheme of salmon is modified by an all-over black background giving the sheet a satisfactory unity.

G. J. Muller, of New York City, submits a scheme in which the waiting room is somewhat dwarfed in importance in plan of the immense concourse. It is well presented, the plans and sections being all rendered with equal weight, supported by a dark background covering the entire sheet. This, with Mr. Accardo's, are the most homogeneous exhibits receiving an award. The lighting is shot up from above the information desk as in the first prize and down from the ceiling as in Mr. Accardo's. The barrel vaulted ceiling is also flood-lighted from troughs at the bottom of the curve and at its top. The recessed end panels, presumably windows, are flood-lighted. This is a practical scheme.

M. D. Sornik, New York University, submitted a design of great simplicity which takes full advantage of daylight. It is artificially lighted by grids of illuminated ceiling troughs forming a pleasing pattern. Resolutely monotone in its rendering it has a satisfying character. The presentation is top-heavy like all the sheets except the first prize, Mr. Accardo's, Mr. Muller's and Mr. Stedman's, among those who received awards. The suggestion of illuminating different rail routes on a wall map as well as of flashing train departures is interesting.

J. W. Stedman, Columbia University, submitted a good plan, simply presented. The through traffic is here routed around the station in a circle instead of being carried through underneath as in the plans previously mentioned. Lighting is by pin-points in ceiling and by bands of light on ceiling and walls. Trough-lights over booths flood walls from the bottom. Daylight is not utilized. A well-balanced sheet, somewhat amateurish in rendering.

A. Zamshnick, New York University, shows a plan in which the building faces the north or south and the tracks run across parallel to its rear elevation. The waiting room is directly over the local tracks. Sections are well presented. The walls of the waiting room are decorated with maps on etched glass, illuminated from the rear and by flood-lights at foot and head, with an arrangement of neon tubes outlining the railways which, it is noted, can be flashed to indicate the position of trains. There is directional lighting and in the ceiling beside a central sun, a coffered pattern of lights over the whole area. While the plan is amateurish, the elevations of the room are charming.

L. M. Wolff, University of Pennsylvania, has a sheet showing good sections, simple in character. The main source of light is from over the central information desk as in the first prize, Accardo's and Muller's. The walls are also lighted by troughs at bottom of panels. This projet is not remarkable for its presentation.

Of submissions not receiving prizes, the following seem worthy of comment:

E. Saarinen, Yale University, who receives a local mention, has an exceptionally well-presented sheet; in fact one of the best in this respect. It suffers from having its plan drawn in white on a dark background, the ten through tracks to the right with their platforms, stairs, etc., being shown in full, while the fewer local tracks on the left are lightly dotted, giving the whole an unbalanced appearance. The section of the enormously high room with its tumble-home sides and pointed ceiling, like an old-fashioned gambrel roof, is hangar-like and unfortunate in effect. Nor is the dark trough down the center of the ceiling with its pin-point lighting an attractive feature. The whole is, however, so well shown; the small central perspective and the general exterior perspective in white line so competently done; the lettering and the whole arrangement of the sheet so thoroughly studied, that one feels it to be a brilliant performance. This projet receives a local mention. It's a pity it will not be published as students could learn from its presentation.

B. P. Harden, University of Pennsylvania, receives a local mention award, has also an unusually well-presented sheet; perhaps the only one in this competition which has general plan, sections and floor and ceiling of waiting room evenly spotted and all of the same weight and character. Interesting directional lighting.

R. K. Freed, Dayton, Ohio, has a beautifully balanced sheet rendered in ink line and monotone upon which he has spent weary hours in repeating intricate detail of a somewhat Moorish character; but is it a railway waiting room or a mosque or bazaar?

S. T. Stathes, Catholic University, receiving a mention, has a good diagrammatic arrangement except that absence of poche makes it difficult to read his plan. The sections are, however, interesting with the horizontal frieze of figures in low relief at the base of the walls. The central source of light is over the information desk; there is also lateral lighting of the steps of the ceiling and stripes of luminous tubes down the center of the ceiling and end walls. This architecture dates to the minute, skipping the intervening centuries, and suggesting a derivation from the Maya, Egyptian or Assyrian.

W. D. Marshall, University of Illinois, has a waiting room with round ends in plan, lighted from below in the middle and also in the center of each of its round ends. Daylight is utilized in this design which is shown in a well-balanced rendering in warm monotone.

H. R. Poeter, University of Pennsylvania, who does not seem to have received a mention, has an attractively presented sheet. His plan at grade is reduced to a mere waiting room, which is the clou of the problem; the concourse being underneath. His sections are well designed, delicately rendered; the huge illuminated map of etched glass is a good feature.

W. D. Miller, also of the University of Pennsylvania, has a well-presented sheet, and J. S. Willis, of the same school, hors concours, submitted a well-balanced projet competently rendered.

R. W. Bloss, of Cleveland School of Architecture, W. R .U., has also a well-presented sheet, while the projets of O. Grossi and L. George, of Columbia University, and that of C. A. Stoody, of the University of Pennsylvania, were carefully studied and received mentions.

To sum up, it seems to one, not too familiar with Beaux-Arts projets, that the problem was a difficult one, unnecessarily complicated and over the heads of many of the competitors. The fundamental purpose of the competition was to present a problem in the architectural design of a room and its lighting; the prizes being given in the interest of the latter item. Yet the program required first the solution of an architectural problem so detailed that many of the contestants never got beyond its attempted solution. Moreover, the drafting involved seems excessive. The general plan and section at 64th were right and the elevations of the waiting room at 8th but the floor and ceiling plans of this room at 8th, far too large in proportion to their interest, made it difficult to balance the sheet in composition and showed nothing which could not have been read at half the scale or less.

But the chief thing that strikes an outsider is the lack of fundamental thought on the part of the students which these submissions indicate. Edison is said to have had on his laboratory wall the quotation from Sir Joshua Reynolds which, better phrased, is to this effect: man hates so to *think* that he will employ any contrivance to avoid the effort. It would seem that any competitor who after reading the program would sit back, shut his eyes and think for five minutes would reason something like this: What does one do on entering a railway station? First, tickets or information desk. They should be near each other. Referred from a ticket window to the information desk one should not travel far. Waiting room next, if one's train is not ready; but the waiting room should not be a main gangway. The Pennsylvania in New York would seem good in this respect. Information in center, ticket booths either side, gangway straight through to trains, men's and women's waiting rooms flanking this passage so that they are waiting rooms and not merely concourses. We have, however, but one waiting room required. Even so, it should not come first like the New York Grand Central where, one entering from 42nd Street, must go through it to reach information and tickets and come back again to wait. As it must be thoroughly lighted so that one can read a time-table anywhere (severe test!) and with economy of maintenance, indirect or reflected lighting is indicated. This means the provision of reflecting surfaces and as the ceiling is the best for this purpose it should not be too high and it should be unbroken unless it is varied to provide better reflection. The source of light will thus "not be trying to the eyes." And this should be indicated in a rendering which will make it *look* light and impress its lightness on the Jury. Presentation? The sheet should be well-balanced, the general plan so rendered that, in spite of its small scale, it will read with the larger sections; the sheet must not be top-heavy or lop-sided, but be pleasing in its balance. It is obviously not to be highly colored or spotted with architectural features so predominant as to detract from its lighting scheme for there will be illuminating engineers on the Jury to whom one wishes to appeal. Let's go!

After which cogitation, Mr. E. A. Weihe, of George Washington University, would not have drawn a section almost 300 feet high, its walls decorated with horizontal flutes each 16 feet in height. No one would have centered in a low arch, forming the whole end of the room, a luminous "keystone" of glass 36 feet high or decorated his room with writhing statues of ladies 27 feet in height. M. Shapiro, of the Carnegie Institute of Technology, would have appreciated that an interior lined with a dark brown brick, however, amusing in design, is *not* adapted to economical lighting. V. W. Johnson, of the Atelier Poor, New York City, would not have drawn the tile floor of his room in color and outlined a thousand tiles in gold while his sections cry for consideration and the effect of all this drafting is merely to unbalance this sheet and detract from its effect. Clocks 35 feet in diameter would have been avoided and the medallions of Radio City would have been less obvious. Its chandelier would have been left its supremacy and J. J. Chapman, of the Massachusetts Institute of Technology, would not have competed with one 80 feet in diameter, in a room only 100 feet wide, dropping down 46 feet (with a luminous cylinder 15 feet in diameter!) from a ceiling only about 80 feet above the floor. In short, the batting average would have been far higher and the Jury would have had an easier and a happier time! More mental and less manual labor, gentlemen!

The innate thoughtfulness, good taste, sense of scale, of proportion and of balance, which seem to this critic fundamentally necessary in an architectural student, are woefully lacking in too large a proportion of the submissions. Perhaps this view merely indicates that the writer's training and long association only with mature and experienced men, leads him to expect too much of students who are so much younger and who lack, it would seem, in many cases, the steadying influence of office work on buildings which must be constructed. Perhaps, of course, it *may* be that he is all wrong! And perhaps the design of actual buildings no longer modifies the exuberance of ignorance since we now build as sober banks and office buildings designs once submitted only in such competitions as this when we wished to show versatility—not our competency as architects.

But it was not difficult for all the members of the Jury to appreciate the enthusiasm which led so many students to contribute to this mass of material submitted and the Illuminating Engineering Society may congratulate themselves that they are rendering a large number of us, and what is more important to them, of those who will presently succeed us, light-conscious. Our profession is indebted to them for a valuable lesson in the cooperation which should henceforward be maintained between us.

Philip Sawyer, New York, N. Y.

26TH PARIS PRIZE, SECOND PRELIMINARY EXERCISE

"A TEMPORARY COMMUNITY"

In judging these drawings the Jury found that the contestants had great difficulty in feeling the particular character required by this program. Some of the strongest men, judged by their execution and rendering, got no further than trying to adapt one of the standard Beaux-Arts plans to this program and labelling the buildings accordingly. Very few succeeded in finding the residential and somewhat temporary character required. Many of those who did this were extraordinarily haphazard in placing some of their principal buildings such as the school, hospital, power plant, etc.

The projet by Mr. H. Gnerre was considered by all the Jurors to be the best one exhibited. The proportion of married men to unmarried men was good and well handled, calling for a dissymetrical parti. The business end of the community with the headquarters, hotel, stores, bus terminal, garage and power plant are on the main highway, the living quarters in the center, and the athletic and recreation fields at the further end. The unmarried men with their dining hall were put on one side of the main street and the married men in single family units were arranged attractively in residential lots on the other. The dining hall, school, and recreation building are well placed although the Jury felt that it was unnecessary to plan an additional dining hall for the married workmen and that this location might well have been taken for the school.

The parti and proportions of Mr. L. W. Smith's projet were very similar to that of Mr. Gnerre. The character was a little stiff and factory-like, but this might well be somewhat appropriate to a temporary community. It might be noted here that the heating plant in this projet and in Mr. Gnerre's and in some of the others is entirely inadequate.

The projet of Mr. Waldorf is very charming, with the village green in the center, and has a quiet residential character. The Jury thought that the post office and store were exaggerated, and that the married men should be given more space than the unmarried men. The Jury did not think it was objectionable to separate the hotel and the important residences from the post office, headquarters, etc.

The projet of Mr. Mankki was selected because it was very reasonable and had the character of a temporary community. There were some unfortunate features, however. One was that the unmarried men's quarters seem inadequate and are away from everything else except the hospital. Too much importance is given the hospital by putting it on the main axis of the composition, and the recreation building is not well handled, crowded in among the quarters of the married workers. The dining halls and school, however, are satisfactorily placed.

The projet of Mr. Ritchey is one of the best proportioned among those selected. Furthermore, all its elements are reasonable and satisfactorily located. The essential soundness of the solution won it a place among those selected.

The projet of Mr. Mitchell does not read at all well. The forepart near the main highway is rendered in a very decorative manner, and the barracks are picked out and made to count with the more important buildings. The attached single family units, which are the largest single element to deal with, are suppressed in the rendering and made to look like a field of sheds. The arrangement, however, is good and works well. The school, hospital, and power plant are located as after-thoughts and could be interchanged or eliminated without affecting the composition.

In Mr. DuBose's projet, the blacked-in rigid lines of the buildings give the effect of an industrial plant, but the proportions and grouping are good and the location of the principal buildings is very satisfactory.

The character of Mr. Frei's projet is good but there are features of it which leave much to be desired. The proportion between the married and unmarried workers is the reverse of what it should be. The main entrance is not good, the headquarters on a minor court behind the shops is a mistake. The circulation is unstudied and the main entrance which appeared to be into the court surrounded by the shop and post office, lead nowhere. The main entrance as indicated on the sketch was up a side road leading to the hotel and to the back of the dining hall, with no clear way of reaching the married workers' homes. The central heating plant is very strangely and badly located, and the placing of the school in the center of one of two widely separated groups of homes is far from ideal.

Henry R. Shepley, Boston, Mass.

PRELIMINARY SKETCHES

From time to time I am asked by students and patrons, "Who are on the H. C. Jury and what type of architects are they?" The group is composed of younger men who have recently graduated from recognized architectural schools and who are now practising architecture or are associated with large offices in New York. We nominate a group who understand the "tricks of the trade," so to speak, that is, men who have sent in esquisses themselves within the last five or six years and who recognize the value of following one's original idea. So often a student will have a much better plan in sketch than in the finished rendu.

The H. C. Jury meets on Monday nights preceding a regular Tuesday night judgment. At this time five men go over the drawings separately and question any problem that does not agree with the sketch that is pasted on one corner for comparison. The "questions" are set aside and on Tuesday night these same five men meet in a group and review their "questions" under the direction of a leader. This jury tries to give the student the benefit of the doubt whenever it is possible, but during the past year there have been so many neglected sketches that I take this opportunity to explain or compare four of them from the Class "B" III Projet, "A Ferry Wharf."

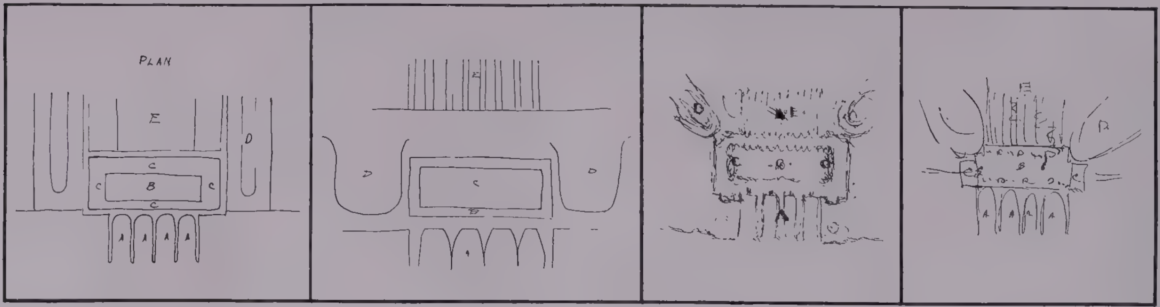
The reconstructed sketches below the originals are not supposed to create any precedent in esquisse technique but show by means of cross-hatched areas the general "plan form" of the final drawings in each case.

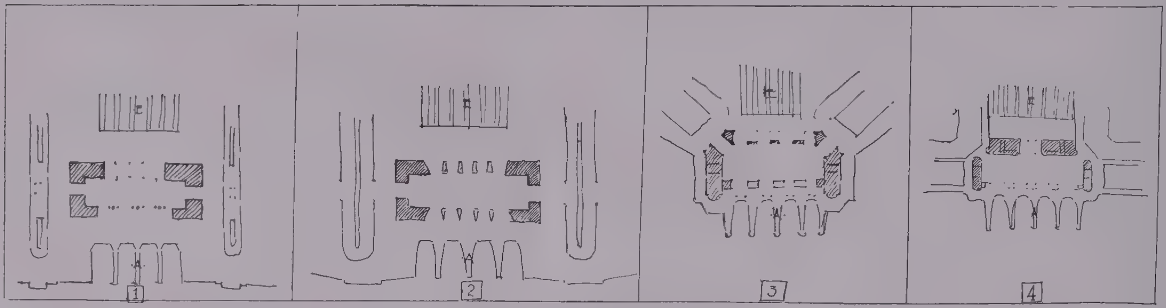
Sketches No. 1 and 2 are the most unfortunate. They happen to come from the same school. In the original sketch there is no indication of general circulation. The student could have cut through anywhere with his circulation. Notice both executed partis and see how they were divided. The H. C. Jury will not pass any such "closed in" sketches as these with no indication of how the student is going to divide it up.

Sketch No. 3 is very decided in its parti, with a circulation around "C" and "B" elements. This has disappeared and turned into the main plan of the building. Also the entire scheme has been pushed into the river.

Sketch No. 4 is very weak and scratchy. There is no real definite idea presented as to where the circulation was to be in the plan. With this type of presentation, the student might have done almost anything with the general plan of his building. The H. C. Jury wants clarity in the disposition of elements and axes, as the sketches are observed from a distance of at least five feet when they are being judged. Indefinite sketches that make judging unnecessarily difficult incur the displeasure of the jury, are more severely criticized and less likely to receive consideration. Also drawings on which the lettered units are illegible suffer similarly.

R. Doulton Stott, New York, N. Y.





OFFICIAL NOTIFICATION OF AWARDS

Judgment of February 6th, 1933

DEPARTMENT OF SCULPTURE

PROGRAM V

"AN ACROTERIA"

In one of the large cities, a museum is being erected and the plans call for a low building of classic design, consisting of a central building flanked by two wings.

On the front and back of the central building are sculptured pediments and the corners and peak of the pediments are to be decorated by acroteriae.

The problem for the students is to design the central or gable acroteria and in the design he may introduce the human figure, or animal forms, or the design may be strictly ornamental, but it must be Greek in style.

The pediment is 96 feet long and 16 feet high at the peak, and the height of the acroteria is not to exceed 10 feet 6 inches from the peak of the pediment.

Jury of Award: Gaetano Cecere, John DeCesare, Robert G. Eberhard, J. Bailey Ellis, Edward S. Hewitt, Ely Jacques Kahn, Ernest W. Keyser, Edward McCartan, Charles G. Peters, George H. Snowden.

Number of Sketches Submitted: 55.

AWARDS

ART STUDENTS' LEAGUE OF NEW YORK:
 mention: C. D. Price.
BEAUX-ARTS INSTITUTE OF DESIGN:
 first mention: M. Monteleone.
 mention: O. G. Dallman, J. Amore, M. Hebald, M. Monteleone (on 2), A. Laikauf, P. Diana, J. Mirenda, W. Yoffe.
 no award: 20.
CARNEGIE INSTITUTE OF TECHNOLOGY:
 no award: 9.
COOPER UNION:
 first mention: J. Palmeri.
 mention: H. E. Prehn.
 no award: 3.
YALE UNIVERSITY:
 no award: 10.

ARCHITECTURAL ORNAMENT

"GOTHIC STYLE"

BEAUX-ARTS INSTITUTE OF DESIGN:
FIRST MENTION: A. Federici, L. Passavanti, W. Ricci, A. Arata, J. A. Campo, J. Laikauf.
MENTION: M. Hebald (on 2), R. Guerrini (on 2), A. Laikauf, J. B. deLesDerniers.

Judgment of February 7th, 1933

DEPARTMENT OF ARCHITECTURE

WARREN PRIZE

"A COLLEGE OF A UNIVERSITY"

A State University having decided to reorganize on principles somewhat paralleling those of Oxford and Cambridge, England, has acquired an extensive tract of rolling countryside forming the northern bank of a river. The metropolitan area is twenty miles distant and the approach to the site is by automobile and train from the East. The tract itself is not at present traversed by either roads or railway. The teaching of students, some 2,000 in number, will be mainly carried on in a central group of buildings comprising a library, lecture halls, class-rooms, halls or major assembly laboratories and shops.

The problem: The student body is to be divided into groups of 250 students; each group housed as a separate entity with its own study, social, athletic, and dormitory life, repairing to the central group only for lectures, etc. The individual college unit becomes the subject of this program. The site can be considered as unlimited and adjoining the river.

Requirements:

1. Dormitories.

Living accommodations for 250 students in units of not more than 30 students to the "House," which may or may not be a separate building. The men will be housed in single rooms, double rooms, and suites consisting of study and bedroom or bedrooms.

2. Residence for the Dean of the College.

The Dean of the College is the head of each group. He forms the administrative link between the colleges. His residence, office, study and garden may, therefore, have a relation to both college and central buildings.

3. Faculty Residences.

There will be in connection with the dormitory group, several apartments for proctors and instructors, and there should be provided also, eight residences smaller in size than the Dean's for resident professors who conduct seminars in their homes and lectures for the general student body in the central lecture halls.

4. Dining Halls.

Two major dining halls for the student body and two minor dining halls for faculty and guests, provided with the necessary kitchen services and carefully thought out provisions for the incoming supplies, and disposition of refuse. Offices of administration having to do with providing the necessary supplies for the group, will be located in connection with the kitchen administration.

5. Students' Common.

The social life of the group will be carried on in the students' Common where there will be assembly rooms, one being equipped with stage and services, browsing library, lounge rooms, committee rooms, game rooms, barber shop and supply store. In connection with the Commons there will be outdoor terraces overlooking the minor sports, and light refreshments will be served during the afternoon hours.

6. Chapel.

A Chapel seating 300.

7. Athletics Building.

A large play space where 3 basket ball games can be played at once; a gymnasium where systematic corrective work may be done under supervision; 5 single squash courts and 2 double courts; swimming pool; boxing, fencing and wrestling rooms, together with the necessary lockers, showers, etc.

8. Boat House and landing Stage.

The river presents opportunities for skating in winter, and swimming and rowing in spring and summer.

9. Athletic Fields.

There should be two football fields, two soccer fields, quarter mile track, and ten tennis courts.

Note: Football Field: Distance between goals 360 feet. Width, 160 feet. Extreme limits on a field 180 by 420 feet.

Soccer Field: Size 195 feet by 330 feet.

Tennis Court: Playing area of a double court is 36 feet by 78 feet. Ideal clearance on sides, 12 feet, on ends 21 feet.

Squash Court: Size 18′ 6″ by 32′ 0″.

Basket Ball Court: Playing area 48 feet by 84 feet with 3 feet minimum and 10 feet ideal clear space on all sides.

JURY OF AWARD: W. Pope Barney, Henry Ives Cobb, Frank C. Farley, Walter Karcher, William B. G. Kirk, Jens F. Larson, William Ludlow, R. Doulton Stott, Seth Talcott, Wakefield Worcester.

NUMBER OF DRAWINGS SUBMITTED: 147.

AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:
FIRST PRIZE, PLACED FIRST: F. O'C. Church.
PRINCETON UNIVERSITY:
PLACED FIFTH: C. L. Macchi.
YALE UNIVERSITY:
SECOND PRIZE, PLACED SECOND: H. P. White.
PLACED FOURTH: J. L. King.
UNAFFILIATED:
PALISADE, NEW JERSEY:
PLACED THIRD: E. Sibley, Jr.

ARCHAEOLOGY III PROJET

"A PERSIAN MOSQUE"

The claim has been advanced for the Persian architects that they originated the pointed arch and developed it as has never been seen in the West. The repetition of the form and the clever elaboration of its attendant vaulting certainly denote a superior skill. This knowledge led them to a further understanding of dome construction, which contrasts favorably with Roman examples for ingenuity, and far surpasses them for beauty.

For six centuries after the Arabian conquest, (638-642), Persian culture was in an enviable position for, while inheriting something of the heroic, epic quality of its ancestry, contacts with Hellenistic culture on the one hand and Chinese on the other enabled it to flower into a remarkable style of its own. Poets, artists, theologians, historians and jurists throve under the patronage of opulent and generous rulers. A passion for books and miniatures, ceramics and textiles brought about the development of typical Persian patterns of flowing arabesques. The command of this new range of design coupled with the advancing technique in mosaic faience incrustation made possible the creations of the Blue Mosque at Tabriz, and the magnificent Gohar Shad of Mashad. The style flourished for three centuries, reaching its apogee in the glorious reign of Shah Abbas (1587-1629), a ruler of wisdom and strength with a genuine enthusiasm for the arts.

The subject of this projet is such a Mosque as Abbas the Great erected at Isfahan. The dome shall not exceed 165′ -0″ in height. The design shall include the typical great entrance archway, flanked by two miniarets, and shall attempt to recapture the spirit of these builders in their successful endeavor to fuse the decorative arts into the strong simple forms of their architecture.

BIBLIOGRAPHY: Pope, Arthur Upham; "Introduction to Persian Art."

Coste, Pascal: "Monuments Modernes de la Perse."
Texier; "L'Armenie et la Perse."

Surre, Friedrich; "Denkmaler Persischer Baukunst."
Speltz, A.; "Styles of Ornament."

Architectural Forum; July 1932. Bulletin of the American Institute for Persian Art and Archaeology.

JURY OF AWARD: Cecil C. Briggs, Edwin H. Denby, Donald A. Fletcher, Ely Jacques Kahn, L. Bancel LaFarge, William Platt, Robert I. Powell, Dr. Riefstahl, Myron B. Smith.

NUMBER OF DRAWINGS SUBMITTED: 43.

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:
  MENTION: W. Herzog, W. Kroll, E. G. Schwab.
  NO AWARD: 10.
  HORS CONCOURS: C. T. Seaberg.
CATHOLIC UNIVERSITY OF AMERICA:
  NO AWARD: 2.
CHICAGO TECHNICAL COLLEGE:
  FIRST MENTION: H. R. Bresen.
CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
  NO AWARD: 2.
  HORS CONCOURS: S. L. Neale.
COLUMBIA UNIVERSITY:
  FIRST MENTION: B. Bowen.
  MENTION: S. E. Florant.
JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
  NO AWARD: 1.
NEW YORK ARCHITECTURAL CLUB:
  SECOND MEDAL: A. C. Davoll.
NEW YORK UNIVERSITY:
  SECOND MEDAL: A. Levy, F. W. Schumann.
  MENTION: B. F. Murphy.
PRINCETON UNIVERSITY:
  HORS CONCOURS: D. N. Wilber.
SAN FRANCISCO ARCHITECTURAL CLUB:
  NO AWARD: 1.
UNIVERSITY OF ILLINOIS:
  MENTION: A. Rigolo.
  NO AWARD: 3.
UNIVERSITY OF OKLAHOMA:
  FIRST MENTION: R. W. Vahlberg.
UNIVERSITY OF PENNSYLVANIA:
  NO AWARD: 2.
UNIVERSITY OF VIRGINIA:
  NO AWARD: 2.
YALE UNIVERSITY:
  SECOND MEDAL: H. F. Pearson.
  MENTION: R. Ayers.
  NO AWARD: 1.
UNAFFILIATED:
CHICAGO, ILLINOIS:
  MENTION: B. A. Brunetti.
TRENTON, NEW JERSEY:
  MENTION: J. F. Cantwell.

INTERIOR DESIGN III

"A FLORIST'S SHOP"

A florist desires to renovate his shop making it more attractive and inviting to the public. The interior dimensions of the shop are twenty feet wide, sixty feet deep and ten feet high. He proposes to use forty feet in depth for the public and for display purposes, and the remaining twenty feet for his workshop and storage.

The door to the street, 3′ x 6″ wide is on the south wall at the extreme right side, which permits greater window display arrangement. The East and West walls are to be arranged as the competitor desires, and the North wall shall contain a display case which will become the central feature of the shop. Two small doors lead into the work space on either side of the central feature. Provision must be made for an attractive customer's table, chairs and wrapping counter. Refrigeration will be supplied for all display cases where cut flowers are kept.

JURY OF AWARD: Philip L. Goodwin, Paul R. MacAlister, John C. B. Moore, Samuel R. Moore, Eleanor Peabody, Viggo Rambusch, Ralph T. Walker, Lessing W. Williams.

NUMBER OF DRAWINGS SUBMITTED: 40.

AWARDS

ATELIER ADAMS-NELSON:
  NO AWARD: 1.
ARMOUR INSTITUTE OF TECHNOLOGY:
  SECOND MEDAL: D. G. Braun.
BEACON HILL SCHOOL OF DESIGN:
  HALF MENTION: E. B. McLaughlin.
CARNEGIE INSTITUTE OF TECHNOLOGY:
  MENTION: E. Levinson, E. K. Schade.
  HALF MENTION: D. S. Defenbacher.
  NO AWARD: 2.
CATHOLIC UNIVERSITY OF AMERICA:
  NO AWARD: 1.
COLUMBIA UNIVERSITY:
  FIRST MENTION: H. M. Cohn, T. N. Ng.
  MENTION: F. Harsen.
  NO AWARD: 3.
COLUMBIA UNIVERSITY EXTENSION ATELIER:
  FIRST MENTION: F. F. Battisti.
  MENTION: J. B. Klein.
  HALF MENTION: I. Semel.
  NO AWARD: 2.
ATELIER FORM:
  FIRST MENTION: J. S. Trespel.

NEW YORK UNIVERSITY:
FIRST MENTION: J. H. Berger.
NO AWARD: 1.
OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
HALF MENTION: K. S. Clark.
NO AWARD: 1.
PENN. MUSEUM SCHOOL OF INDUSTRIAL ART:
HALF MENTION: D. Landis.
NO AWARD: 3.
ATELIER RECTAGON OF BUFFALO:
NO AWARD: 1.
SCHOOL OF FINE ARTS, BOSTON:
MENTION: H. L. Smith.
HALF MENTION: M. Sabine.
NO AWARD: 4.
UNAFFILIATED:
CHICAGO, ILLINOIS:
MENTION: A. Bassin.
NEW YORK CITY AND VICINITY:
NO AWARD: 3.

Judgment of February 8th, 1933

DEPARTMENT OF MURAL PAINTING

PROGRAM IV

"DECORATION IN A RAILROAD STATION TO SERVE AS THE FACE OF A CLOCK"

A clock is to be placed on the wall between the main waiting room of a railroad station and the train platform. The panel in which the clock is to be placed, as indicated, is 24 feet high and 60 feet long. The clock may be placed in this panel as desired by the designer. The minimum diameter of the clock dial itself, for visibility anywhere within the waiting room, should be not less than 4 to 5 feet assuming an illuminated dial. Of course, the designer may handle this dial in any way he desires, with a much larger diameter, but it should be understood that it must be readable at a quick glance to any hurrying traveller. The clock is the important element of the decoration of the panel, but the entire area of the panel may be treated, or any part of it, and the clock can be set against the decoration or the decoration itself can form the dial of the clock, with the hands alone in relief.

The main wall surfaces may be considered to be in stone, marble or plaster. The color of these surfaces had better be considered as fairly neutral and not too dark.

The designer should work out his design for some other medium than paint, such as mosaic, glass, stucco, marble or any of the composition materials which might interest him.

JURY OF AWARD: D. Putnam Brinley, Charles Goeller, Ely Jacques Kahn, Hildreth Meiere, Horace Moran, Ernest Peixotto, Gerdt F. A. Wagner, Giles Whiting, Whitney Warren.

NUMBER OF DRAWINGS SUBMITTED: 33.

AWARDS

BEAUX-ARTS ATELIER:
FIRST MENTION: S. Eldredge, C. B. Gilbert, M. Kroll.
MENTION: A. O. Todd, N. B. Wheeler.
NO AWARD: 1.
CORNELL UNIVERSITY:
SECOND MEDAL: E. T. Jones.
FIRST MENTION: C. T. Cary.
NO AWARD: 2.
PORTLAND SCHOOL OF FINE ARTS:
NO AWARD: 1.
UNIVERSITY OF PENNSYLVANIA:
MENTION: A. S. Barker.
YALE UNIVERSITY:
SECOND MEDAL: M. R. Bellin, J. Northrup.
MENTION: D. R. Monroe, S. Prince.
NO AWARD: 15.
UNAFFILIATED:
BURLINGTON, NEW JERSEY:
NO AWARD: 1.
HOBOKEN, NEW JERSEY:
NO AWARD: 1.

Judgment of February 14th, 1933

DEPARTMENT OF ARCHITECTURE

CLASS "A" III PROJET

ILLUMINATING ENGINEERING SOCIETY PRIZE

The following prizes will be awarded: First Prize $750.00; Second Prize $250.00; Third Prize $150.00; seven prizes of $50.00 each.

This prize will be awarded yearly to and including the school year 1940-1941.

"GENERAL WAITING ROOM OF A RAILROAD STATION"

In a city of about one million inhabitants, its principal railroad provides a through service. It handles both incoming and outgoing passenger, mail, express, etc. In addition it provides local suburban service for which it is a terminus. The traffic of these two services should be well separated from each other.

There will be also, a passenger bus service within the station. Both bus and local train passengers should be as isolated from the through service as is practicable. While a portion of the bus passengers may be a part of the through service, the train commuter has little or no business to transact in the station. It is for him only a thoroughfare, which should be as direct as possible.

The property, which is level, is in the center of the city and is 900 feet by 800 feet. Through the center of the property parallel to the 800 foot dimension is an avenue 125 feet wide running East and West, which is the main thoroughfare. The property is further divided from North to South into three equal parts, by two streets 70 feet wide parallel to the 900 foot dimension. Bounding the property on the North and South are avenues each 100 feet wide, and on the East is a street 100 feet wide and on the West, a street 70 feet wide. The streets and avenues within the property may be abandoned and used for building purposes, but practical provision for the through circulation of the main East and West thoroughfare must be provided.

The railroad is operated electrically within the city limits. The tracks run East and West under the property. Ten tracks will be required for the through service with five platforms; and six tracks will be required for the suburban service with three platforms. The distance from center to center of platform is approximately 48 feet. Proper facilities must be maintained so that entrance and exit to and from each train platform is handled separately.

The passenger bus service may be either at grade or below it, with provision for about ten starting platforms to cover different lines. At the peak about ten buses, each with a capacity of twenty to thirty persons, will depart from each platform in an hour.

The railroad proposes to build a monumental building, but does not propose to be wasteful either in the cubic contents of the structure or the ground area used.

The requirements are:

A. General Waiting Room, which is rectangular in plan and is not to exceed 100 by 150 feet, with the following subsidiary requirements.
   1. Information.
   2. Announcer's Board.
   3. Tickets; with about twenty windows of which one-third would be for local passenger only and could well be separated from the through service.
   4. Men's waiting room with toilet and barber shop.
   5. Women's waiting room with toilet and beauty parlor.
   6. Travelers Aid Society Room, near Women's waiting room.
   7. Bootblack parlor.
   8. Restaurant, lunch room and kitchen.
   9. Newsstand.
   10. Parcel Room.
   11. Telegraph Room.
   12. Telephone Room.
   13. Baggage Checking.
   14. Porters' Locker Room.

B. Concourse from which stairs lead to the various track platforms, and which should relate to certain features listed under General Waiting Room, notably Nos. 1, 3, 10 and 13, and have the following facilities:
   1. Entrance and exit facilities for the following:
      a) Through train service.
      b) Local train service.
      c) Bus terminal service.
   2. Cab driveways, preferably two, in the building or under cover.
   3. Baggage, mail and express, with baggage room accessible not only to passengers but must have the proper driveway and parking space for trucks, also accessible to all track platforms by elevator.
   4. Railroad offices (controlling operation of station).
   5. Station master.

C. Shops may be included in the interior or on the exterior but for this problem, for the following articles: Flowers, toys, books, candy, drugs and perhaps haberdashery.

D. Offices, approximately 25,000 square feet of typical office floor space for railroad offices, accessible by stairs and elevators to the street and to the station, located as may be desired.

E. Entourage. The plan shall include the layout of exterior spaces within the property with an adequate plaza and such parking space as the plot permits.

The interest of the Illuminating Engineering Society Competition is primarily in the lighting of the General Waiting Room as an integral part of the design of the room and particular attention should be given to this feature. The room should be so lighted as to permit the reading of a time table anywhere in it. The source should not be trying to the eyes. Lighting effects, architecture and decoration should form one harmonious entity, in which each element is an essential part of the whole. The lighting must be practical. It must permit lamp replacement and reasonable maintenance.

The attention of the competitors is called to the following statements:

"The waiting room is to be provided with lighting that will be an integral part of the architectural design, inherently decorative in nature, yet thoroughly utilitarian in function. It must provide adequate illumination for safety and for reading. It must also be so planned as to facilitate movement and circulation and thus speed up traffic by drawing the crowd naturally to the various sections and exits. It can be useful also in indicating clearly the location of the different services accessory to the station as listed in the program.

"The designs must indicate with reasonable clarity the proposed methods of lighting. A caption describing the details and function of the different elements of the lighting system is a desirable adjunct."

JURY OF AWARD: C. W. Beestone, George H. Bickley, W. F. Dominick, Ward W. Fenner, J. Andre Fouilhoux, Frederick G. Frost, William Gehron, Frederick A. Godley, Raymond M. Hood, Ely Jacques Kahn, Charles Z. Klauder, Jean Labatut, Julian Clarence Levi, Alexander P. Morgan, Benjamin W. Morris, James W. O'Connor, Robert Perry Rogers, Philip Sawyer, Leonard Schultze, William E. Shepherd, R. Doulton Stott, Francis Swales, William G. Tachau, Seth Talcott, Leonard B. Wamnes, Whitney Warren, Marion Sims Wyeth.

Members of the Illuminating Engineering Society: J. W. Barker, President; D. W. Atwater, Secretary; A. L. Powell, H. E. D'Andrade, A. C. Dick, Foster Gunnison, W. F. Little, Roy Palmer, G. B. Regar, J. L. Stair, W. Sturrock, L. A. S. Wood.

NUMBER OF DRAWINGS SUBMITTED: 211.

AWARDS

ATELIER ADAMS-NELSON:
NO AWARD: 3.
HORS CONCOURS: J. McPherson, T. J. Mulig.

ARMOUR INSTITUTE OF TECHNOLOGY:
OPTION I
HALF MENTION: W. Davies, F. A. Dubsky, T. D. Luckett.
NO AWARD: 11.

ATELIER BIEG:
HALF MENTION: M. H. Braun, F. D. Chapman.

CARNEGIE INSTITUTE OF TECHNOLOGY:
OPTION I
MENTION: V. Battista, W. R. James, M. Shapiro.
HALF MENTION: T. J. Bardzil, H. A. Jandl, C. J. Kissling, A. C. Wingold.
NO AWARD: 15.
HORS CONCOURS: L. J. Crook.

CATHOLIC UNIVERSITY OF AMERICA:
OPTION I
FIRST MEDAL, 3RD PRIZE: V. F. Duckett.
MENTION: S. T. Stathes.
HALF MENTION: C. S. Callander, R. Praetorius, C. A. Vecellio, S. Walter.
NO AWARD: 2.
HORS CONCOURS: J. J. Abadie, F. G. Frank.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
OPTION II
NO AWARD: 5.

COLUMBIA UNIVERSITY:
OPTION I
SECOND MEDAL, AND AWARD: J. W. Stedman.
MENTION: R. Burton, H. M. Cohn, F. Delport, E. C. Fischer, L. L. George, O. Grossi, W. N. Mills, R. M. Peck, J. I. Raymond.
HALF MENTION: W. C. Anderson, A. Campanaro, M. Carrera-Machado, M. DiNunzio, A. H. Fay, E. Gorham, K. E. Laubshire, J. A. Mitchell, E. A. Neale, T. N. Ng, S. M. Ross, T. Smith-Miller, F. delR. Torres, J. R. Von Sternberg, E. B. Watson.
NO AWARD: 6.
HORS CONCOURS: J. S. Atkins, O. I. Lay.

COLUMBIA UNIVERSITY EXTENSION ATELIER:
SECOND MEDAL, AWARD: J. J. Accardo.
NO AWARD: 4.
HORS CONCOURS: C. T. Byrne.

ATELIER ESCHWEILER:
MENTION: R. F. Voell.
HALF MENTION: A. W. Icke.

ATELIER FORM:
HORS CONCOURS: J. J. Roberto.

GEORGE WASHINGTON UNIVERSITY:
OPTION I
HALF MENTION: J. M. McHugh, E. A. Weihe.
NO AWARD: 2.
HORS CONCOURS: J. B. Himmelheber.

GEORGIA SCHOOL OF TECHNOLOGY:
OPTION I
NO AWARD: 1.

IOWA STATE UNIVERSITY:
OPTION I
MENTION: L. Wolf.
HALF MENTION: L. A. Prusiner.
HORS CONCOURS: P. M. Heffernan.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
OPTION I
MENTION: G. Palm, Jr.

ATELIER LOS ANGELES:
HALF MENTION: A. D. Roberts.
NO AWARD: 1.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:
OPTION II
NO AWARD: 13.
HORS CONCOURS: H. C. Ahnfeldt.

NEW YORK UNIVERSITY:
OPTION II
FIRST MEDAL, 2ND PRIZE: O. B. Miller.
SECOND MEDAL, AND AWARDS: F. Liebmann, M. D. Sornik, A. Zamshnick.
NO AWARD: 6.
HORS CONCOURS: C. H. Abbe, T. R. Feinberg, J. Kabatsky, S. Pilafian, H. Roche, A. Schiller.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
OPTION II
NO AWARD: 2.

PHILADELPHIA ATELIER:
HALF MENTION: J. Wigmore, Jr.

ATELIER POOR:
HALF MENTION: V. W. Johnson.

UNIVERSITY OF ILLINOIS:
OPTION I
MENTION: M. R. Dobberman, W. A. Ganster, H. S. Kruse.
HALF MENTION: J. W. Davis, T. J. Glaza, K. N. Lind, W. D. Marshall, P. J. Papadopulos.
NO AWARD: 3.
HORS CONCOURS: C. G. Rummel.

UNIVERSITY OF NOTRE DAME:
OPTION I
NO AWARD: 2.
HORS CONCOURS: F. Savage, L. J. Stitt, J. J. Sullivan, J. de La Vergne.

UNIVERSITY OF PENNSYLVANIA:
OPTION II
FIRST MEDAL, 1ST PRIZE: H. L. Blatner.
SECOND MEDAL, AND AWARD: L. M. Wolff.
NO AWARD: 18.
HORS CONCOURS: J. S. Detlie, G. C. Rudolph.

UNIVERSITY OF VIRGINIA:
OPTION I
NO AWARD: 1.

YALE UNIVERSITY:
OPTION II
NO AWARD: 4.
HORS CONCOURS: B. J. Harrison, Jr.

UNAFFILIATED:
DAYTON, OHIO:
HALF MENTION: R. K. Freed.

DULUTH, MINNESOTA:
NO AWARD: 1.

LA SALLE, ILLINOIS:
NO AWARD: 1.

LOS ANGELES, CALIFORNIA:
NO AWARD: 1.

NEW BRITAIN, CONN.:
HORS CONCOURS: R. H. Lienhard.

NEW ORLEANS, LA.:
MENTION: E. M. Soniat.

NEW YORK CITY AND VICINITY:
SECOND MEDAL, AWARD: G. J. Muller.
MENTION: H. A. Gnerre.
HALF MENTION: F. G. Frost, Jr.
NO AWARD: 1.
HORS CONCOURS: R. G. Jahelka, W. Turnbull.

ORANGE, NEW JERSEY:
HORS CONCOURS: J. Timpson.

PHILADELPHIA, PA.:
NO AWARD: 1.

PITTSBURGH, PA.:
HALF MENTION: D. J. Valentine, B. E. Rowan.

SIOUX CITY, IOWA:
MENTION: H. L. Kamphoefner.
NO AWARD: 1.

26TH PARIS PRIZE COMPETITION, SECOND PRELIMINARY EXERCISE

of the

SOCIETY OF BEAUX-ARTS ARCHITECTS

Judgment of February 28th, 1933

PROGRAM

"A TEMPORARY COMMUNITY"

A vast governmental project to be financed by the R. F. C. necessitates the building of a Workmen's Camp to house 3,000 employees of a Power Company, and to care for them and their families.

The camp is located at a considerable distance from an urban center, and is situated on a main highway at some distance from the construction operations. The land allotted to the camp is 1,900 by 2,900 feet in size, and slopes gently up from the highway which runs north and south along the short side. The Government engineers have considered it important to give the employees and visiting executives the maximum of modern facilities consistent with the more or less temporary nature of this community, and realize how important it is for the health and efficiency of the workmen to supply means of recreation, entertainment and education.

The project is of such a size that the employees will probably be living in this camp for about five years. There are no railroad facilities near the camp, and all supplies will be delivered over the highway, which will necessitate ample facilities for storage and servicing of trucks and busses. The workmen will be taken to the field of operation every morning by busses running on exact schedule, hence their circulation and that of private cars should be carefully studied in relation to the living quarters for the men.

The requirements are as follows:

1. Headquarters and main office of the company.
2. Hotel for visitors of governmental importance and visiting executives of the company.
3. Four detached houses for executives to be segregated from workmen's quarters, and the surroundings to be landscaped.
4. Six one-family houses for important employees and their families.
5. Ten barracks for the single workmen, to contain washroom and shower facilities.
6. Attached single family units for 900 married workmen.
7. Central dining hall or halls and dependencies.
8. Recreation building containing auditorium and locker rooms to be situated adjacent to—
9. Playing field, two baseball fields, and ten tennis courts, and swimming pool.
10. School for workmen's children—small playground adjacent.
11. Bus Terminal for passengers arriving and departing from the Community other than the bus service for the workmen.
12. Garage and servicing depot for busses; also public garage for private cars.
13. General Store and Post Office.
14. Hospital.
15. Central Heating Plant.

JURY OF AWARD: Joseph H. Freedlander, Arthur Ware, Henry Richardson Shepley, Ely Jacques Kahn, Chester H. Aldrich, William L. Bottomley, Edward S. Hewitt, Lansing C. Holden, William F. Lamb, Electus D. Litchfield, Kenneth M. Murchison, R. Doulton Stott, John V. VanPelt, Ralph T. Walker, Leonard B. Wamnes, Whitney Warren.

NUMBER OF SKETCHES SUBMITTED: 39.

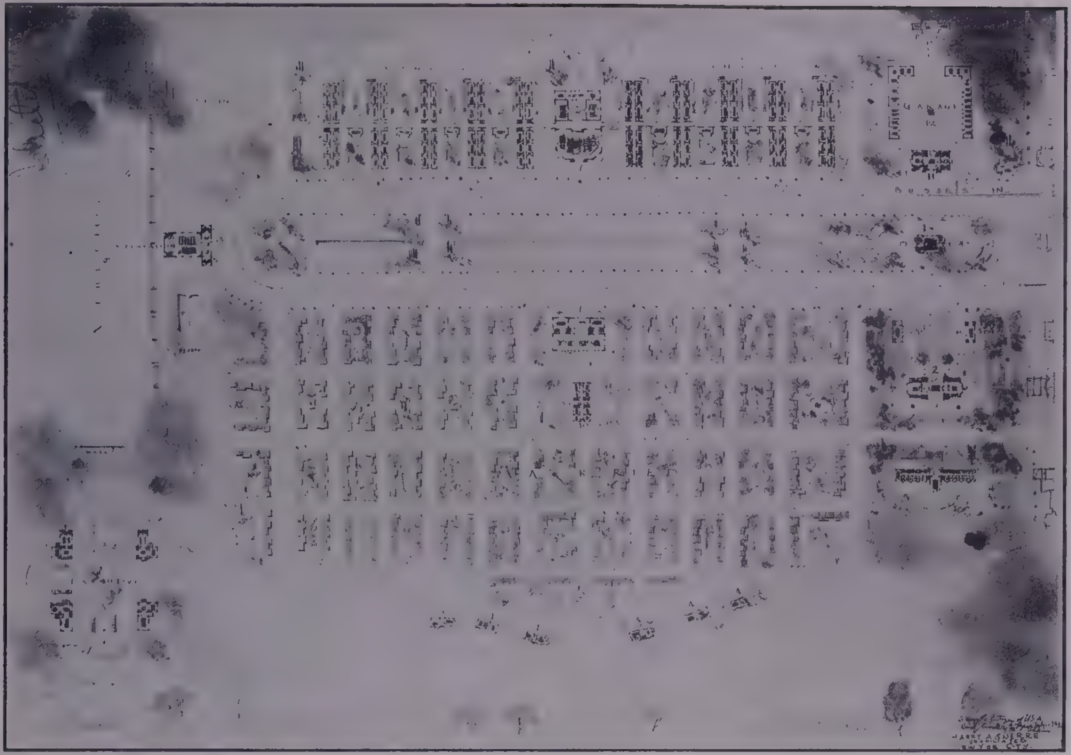
AWARDS

SELECTED FOR THE FINAL COMPETITION SECOND MEDAL

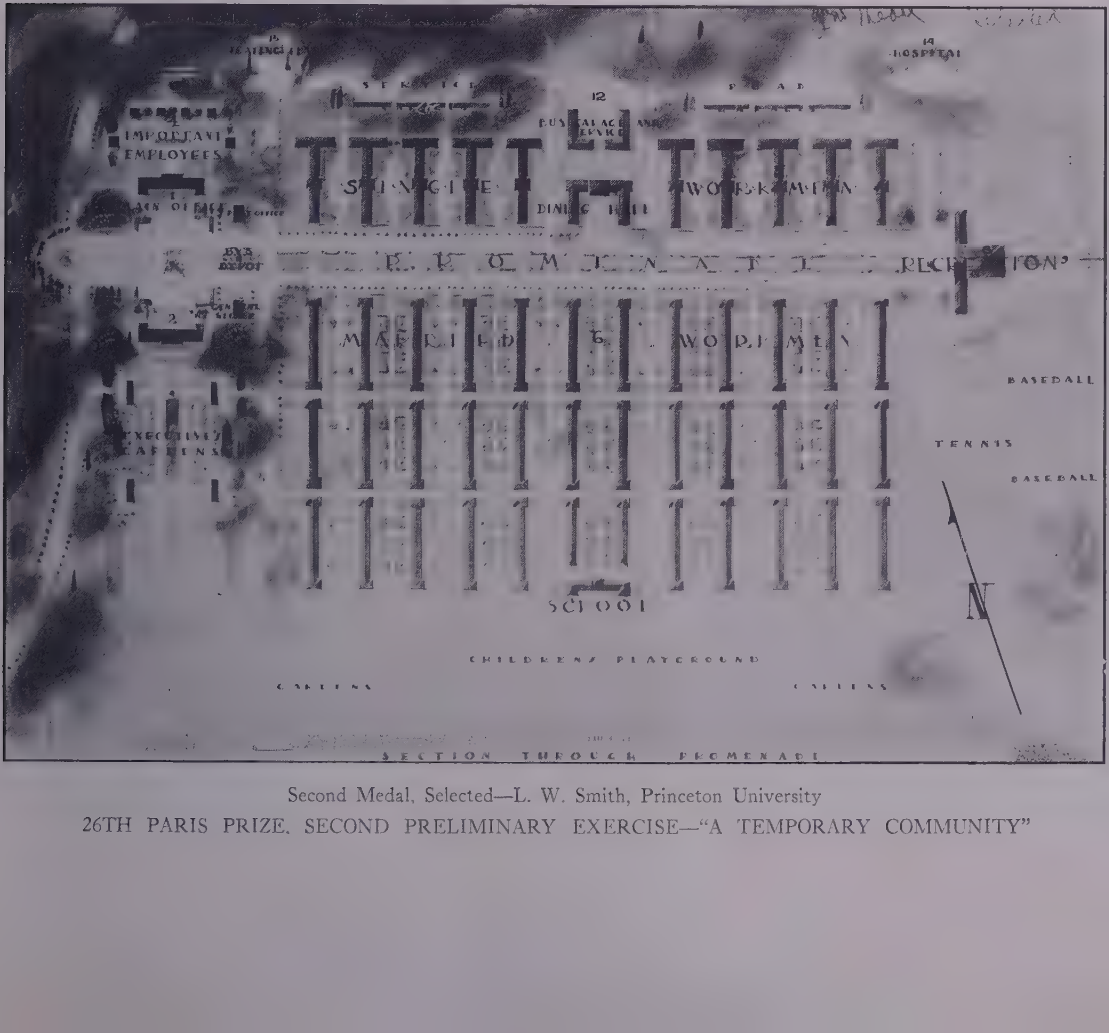
C. DuBose, New York City.
G. M. Frei, New York University.
H. A. Gnerre, New York City.
O. Mankki, John Huntington Polytechnic Institute.
J. A. Mitchell, Columbia University.
D. K. Ritchey, Harvard University.
L. W. Smith, Princeton University.
A. Waldorf, New York University.

OTHER AWARDS

ATELIER ADAMS-NELSON:
MENTION: G. D. Recher.
NO AWARD: 1.
CATHOLIC UNIVERSITY OF AMERICA:
MENTION: J. F. Hogan.
HALF MENTION: P. A. Goettelman.
NO AWARD: 1.
CARNEGIE INSTITUTE OF TECHNOLOGY:
MENTION: W. R. James.
COLUMBIA UNIVERSITY:
MENTION: W. B. Sanders.
NO AWARD: 2.
CORNELL UNIVERSITY:
MENTION: E. S. Williams.
MASSACHUSETTS INSTITUTE OF TECHNOLOGY:
MENTION: N. Juran, M. W. Kleinman.
NO AWARD: 1.
NEW YORK UNIVERSITY:
NO AWARD: 2.
OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
NO AWARD: 2.
UNIVERSITY OF CALIFORNIA:
NO AWARD: 1.
UNIVERSITY OF ILLINOIS:
MENTION: W. A. Ganster.
NO AWARD: 1.
UNIVERSITY OF PENNSYLVANIA:
MENTION: J. S. Detlie.
YALE UNIVERSITY:
MENTION: R. Ayers, G. T. Licht.
NO AWARD: 1.
UNAFFILIATED:
KANKAKEE, ILLINOIS:
NO AWARD: 1.
MINOT, NORTH DAKOTA:
NO AWARD: 1.
NEW YORK CITY:
MENTION: J. E. Trudeau.
OMAHA, NEBRASKA:
MENTION: H. Elarth.
PHILADELPHIA, PA.:
MENTION: C. F. Schillinger.
HALF MENTION: A. W. Mickel.
ST. LOUIS, MISSOURI:
NO AWARD: 1.

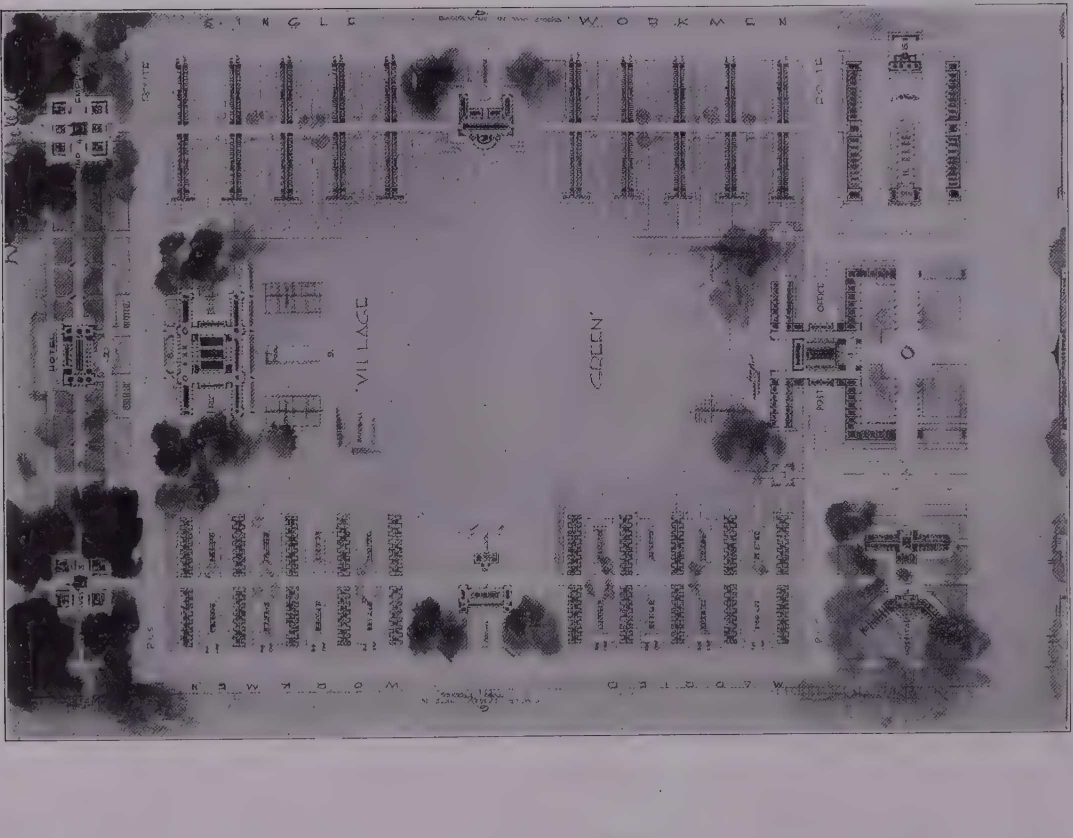


Second Medal, Selected—H. A. Gnerre, New York, N. Y.

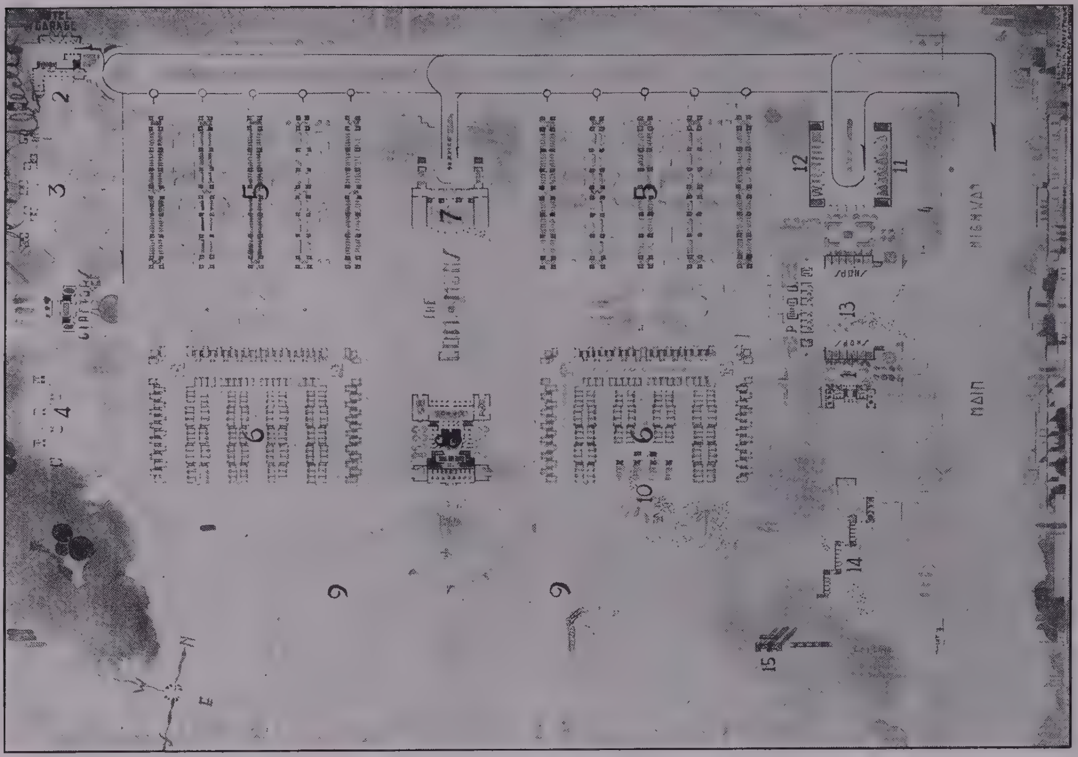


Second Medal, Selected—L. W. Smith, Princeton University

26TH PARIS PRIZE, SECOND PRELIMINARY EXERCISE—"A TEMPORARY COMMUNITY"



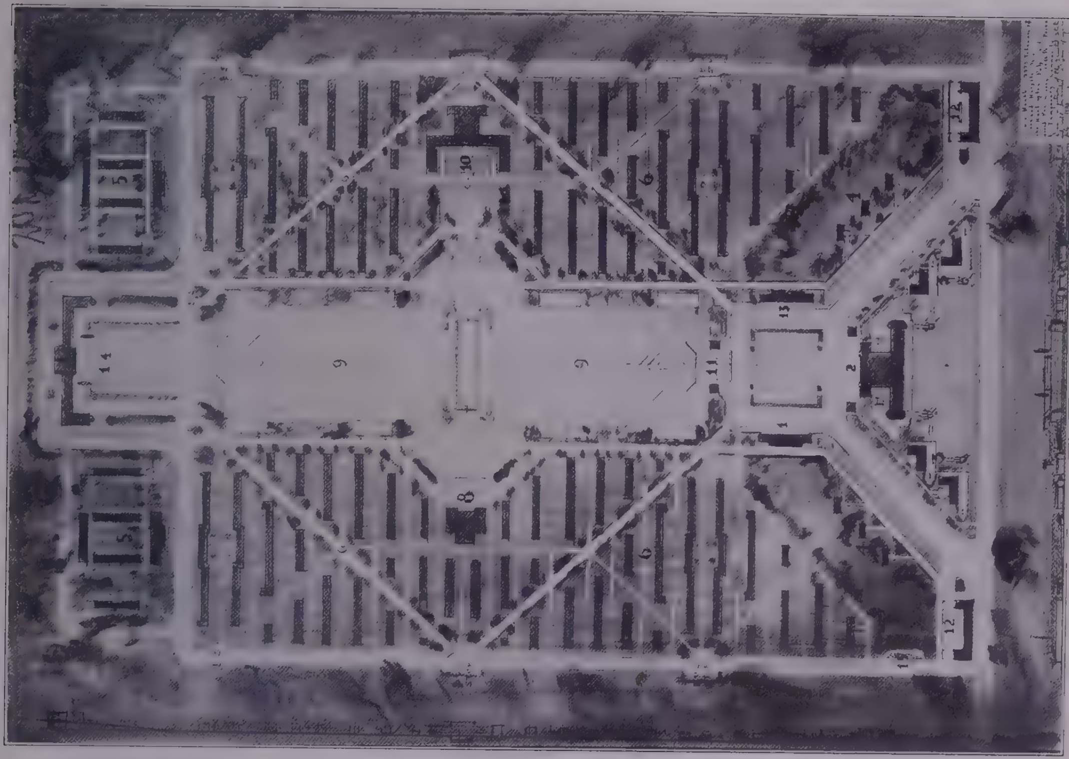
Second Medal, Selected—A. Waldorf, New York University



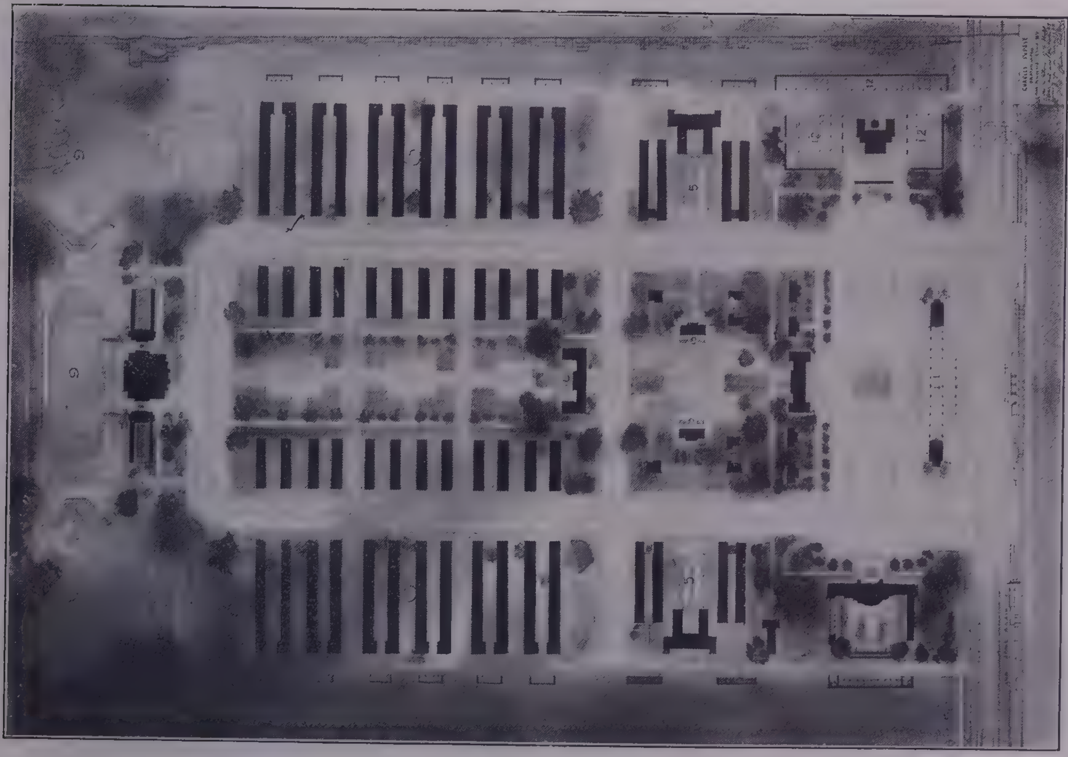
Second Medal, Selected—G. M. Frei, New York University

26TH PARIS PRIZE, SECOND PRELIMINARY EXERCISE—"A TEMPORARY COMMUNITY"

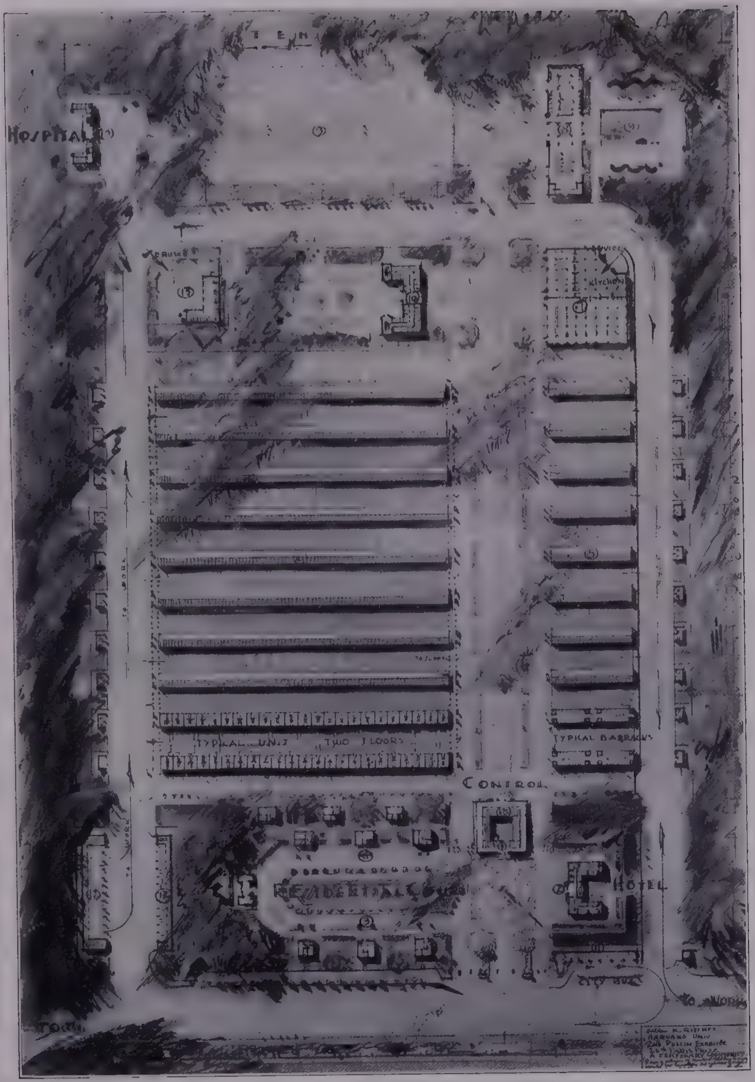
26TH PARIS PRIZE, SECOND PRELIMINARY EXERCISE—"A TEMPORARY COMMUNITY"



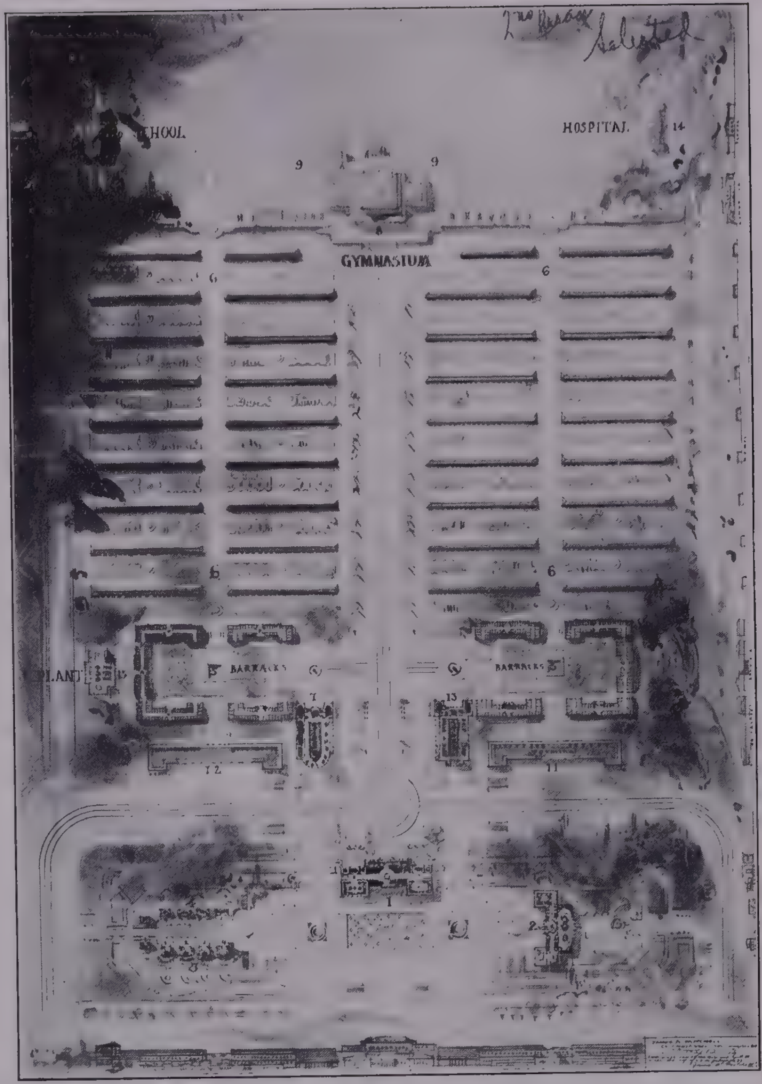
Second Medal, Selected—O. Mankki, John Huntington Polytechnic Institute



Second Medal, Selected—C. DuBose, New York, N. Y.

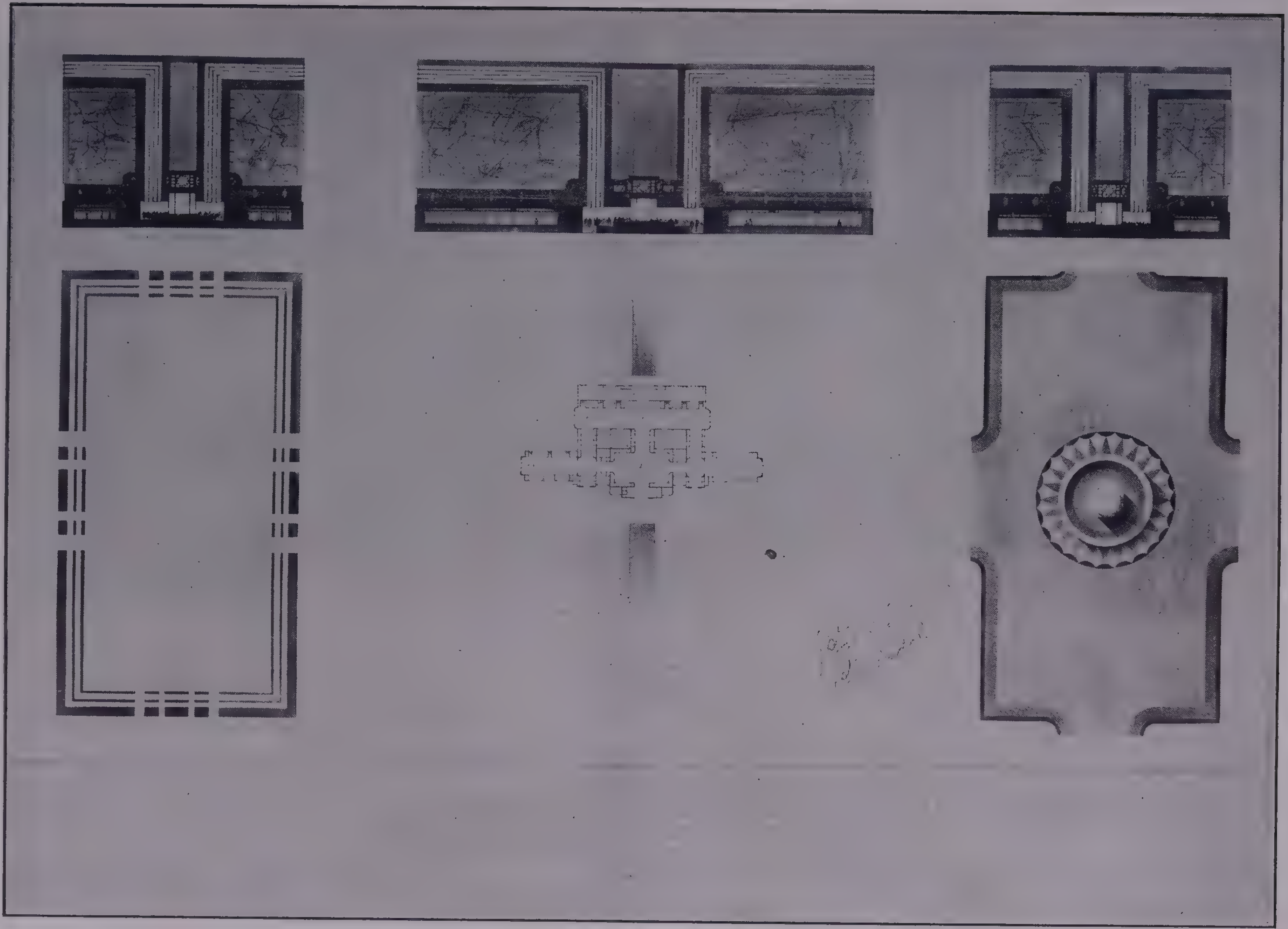


Second Medal, Selected—D. K. Ritchey, Harvard University



Second Medal, Selected—J. A. Mitchell, Columbia University

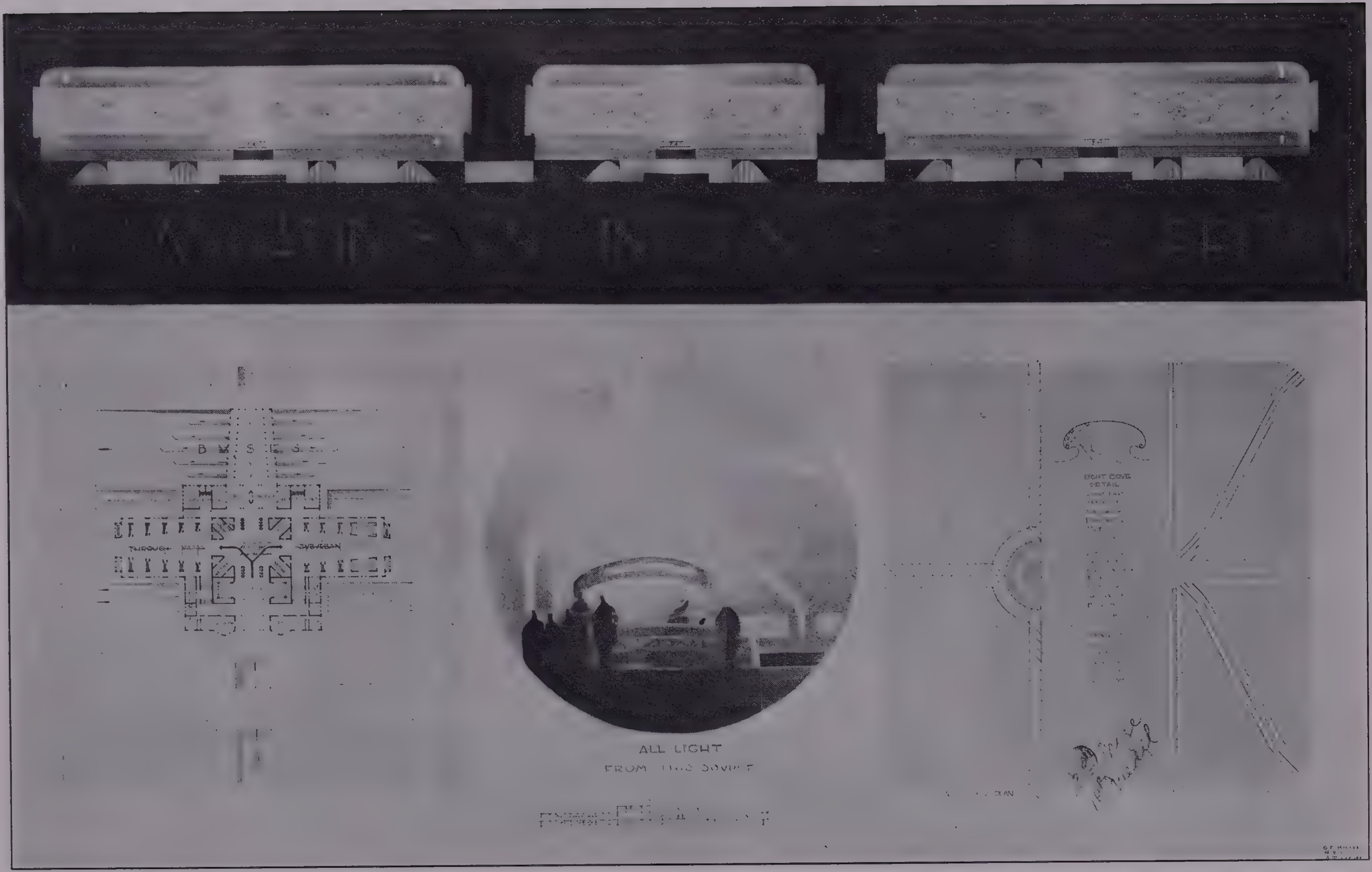
26TH PARIS PRIZE, SECOND PRELIMINARY EXERCISE—"A TEMPORARY COMMUNITY"



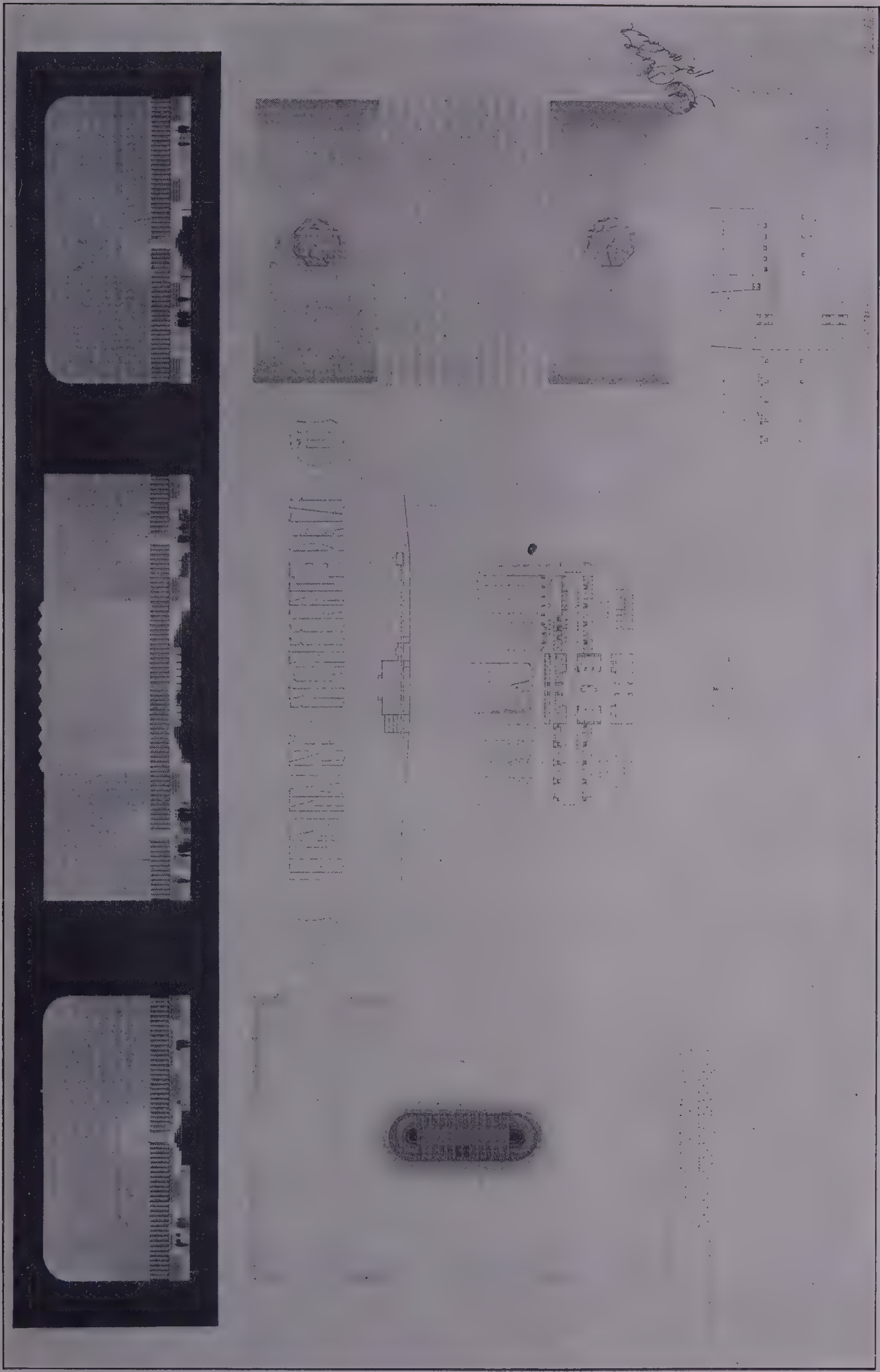
FIRST ILLUMINATING ENGINEERING SOCIETY PRIZE

First Medal—H. Blatner, University of Pennsylvania

CLASS "A" III PROJET—"GENERAL WAITING ROOM OF A RAILROAD STATION"



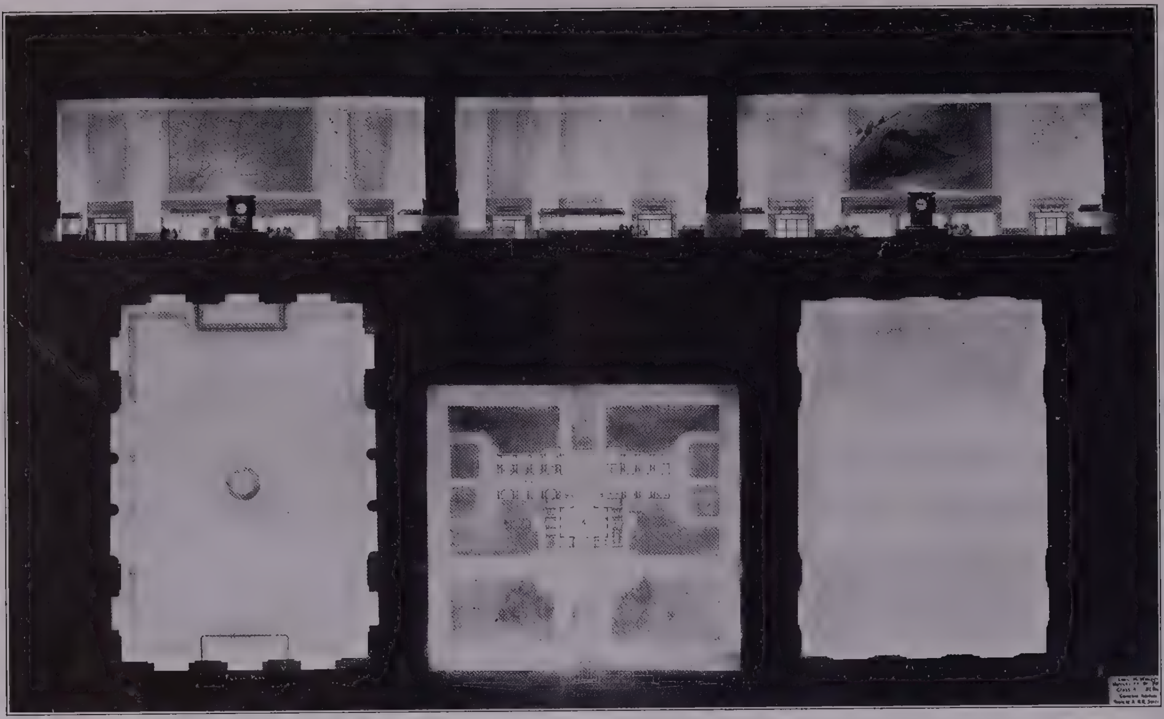
SECOND ILLUMINATING ENGINEERING SOCIETY PRIZE
First Medal—O. B. Miller, New York University
CLASS "A" III PROJET—"GENERAL WAITING ROOM OF A RAILROAD STATION"



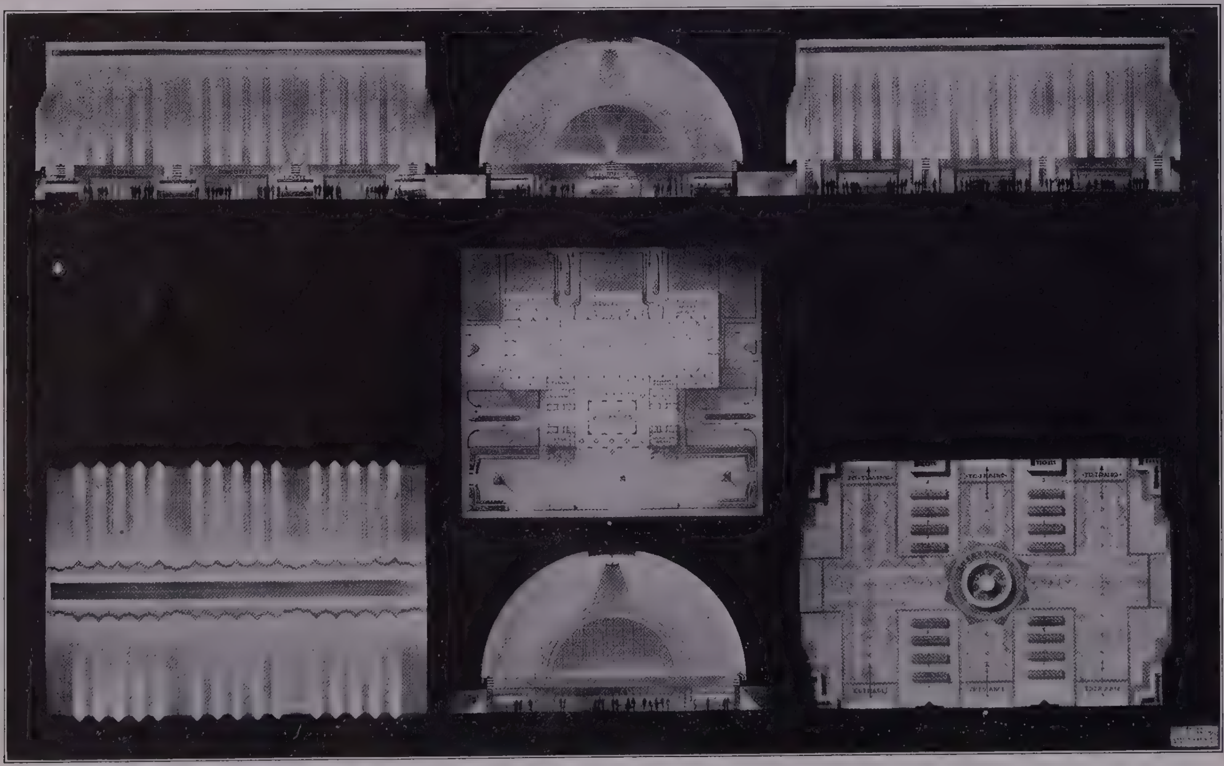
THIRD ILLUMINATING ENGINEERING SOCIETY PRIZE

First Medal—V. F. Duckett, Catholic University of America

CLASS "A" III PROJET—"GENERAL WAITING ROOM OF A RAILROAD STATION"

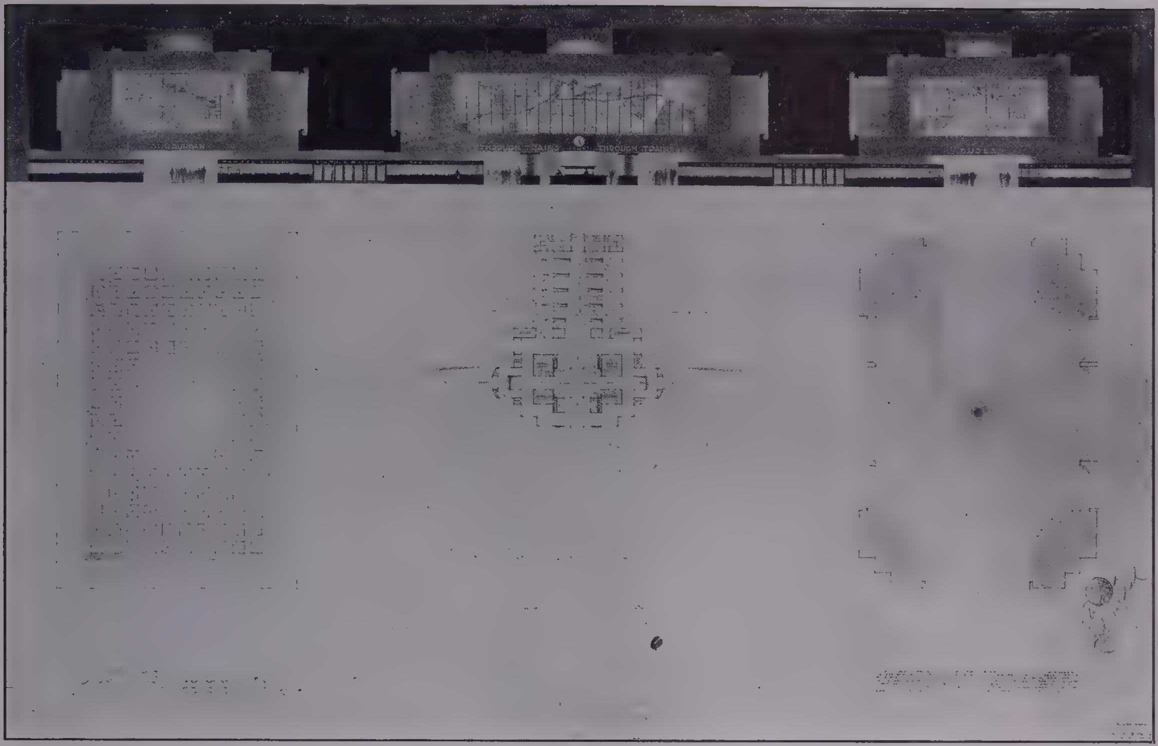


Second Medal and Award—L. M. Wolff, University of Pennsylvania

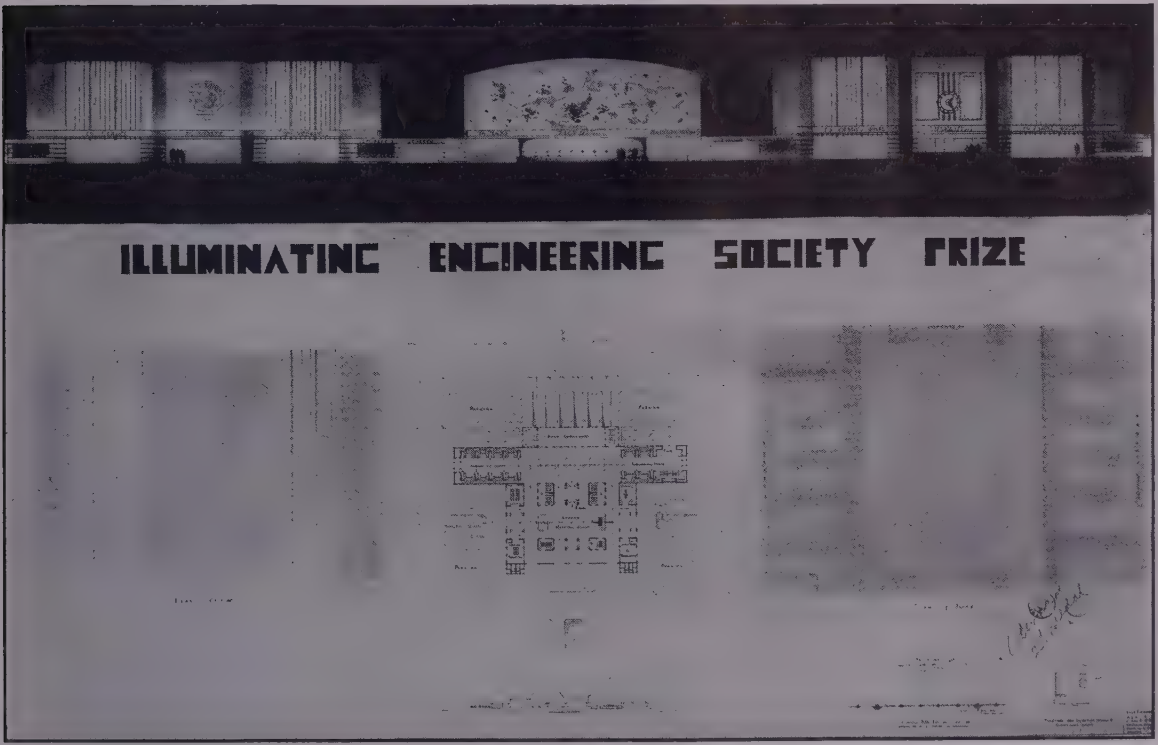


Second Medal and Award—G. J. Muller, New York, N. Y.

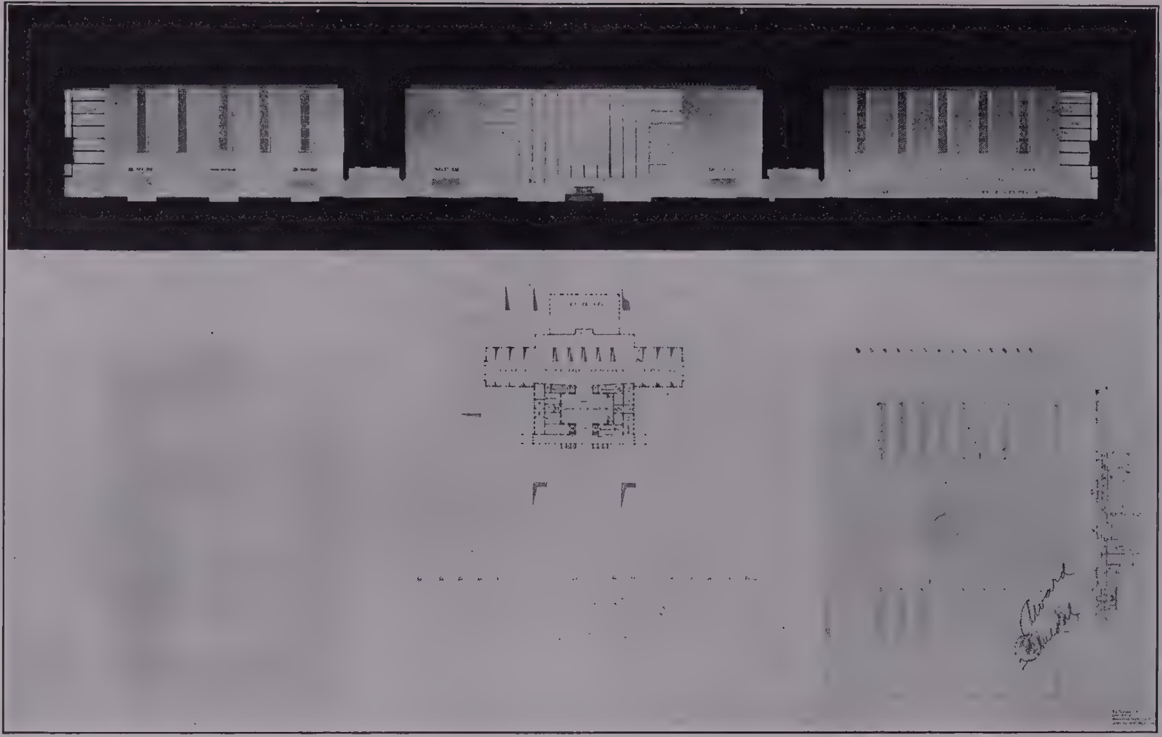
CLASS "A" III PROJET—"GENERAL WAITING ROOM OF A RAILROAD STATION"



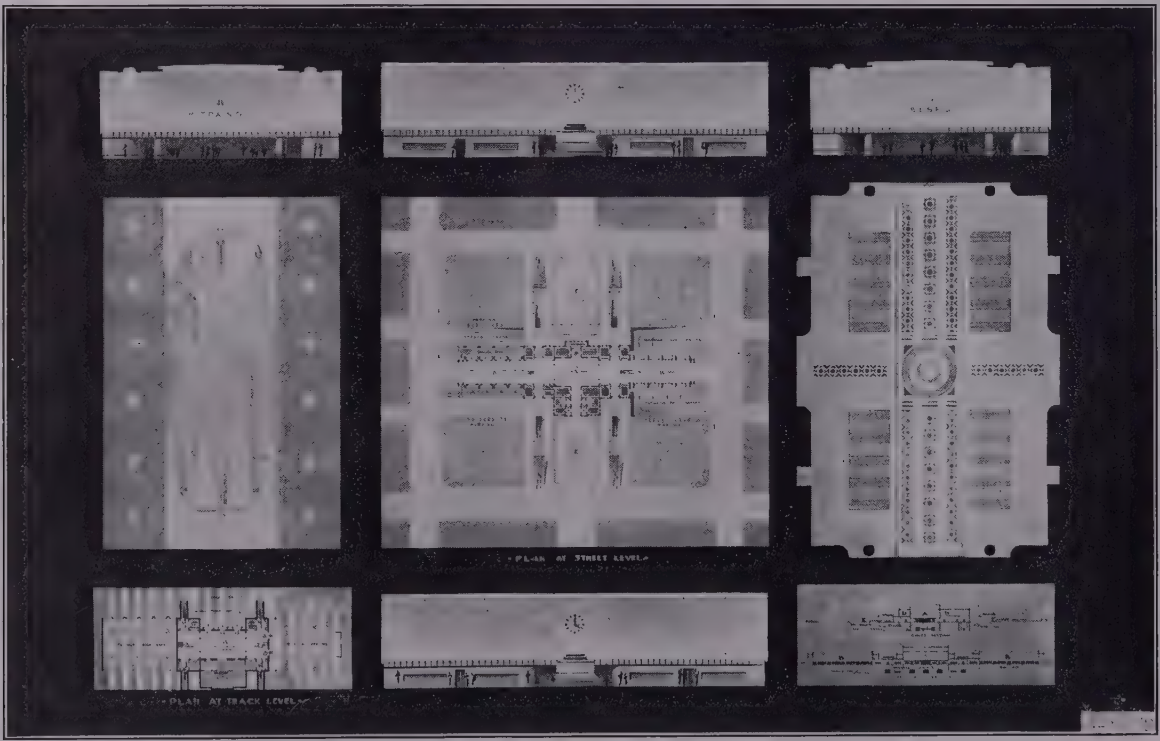
Second Medal and Award—A. Zamshnick, New York University



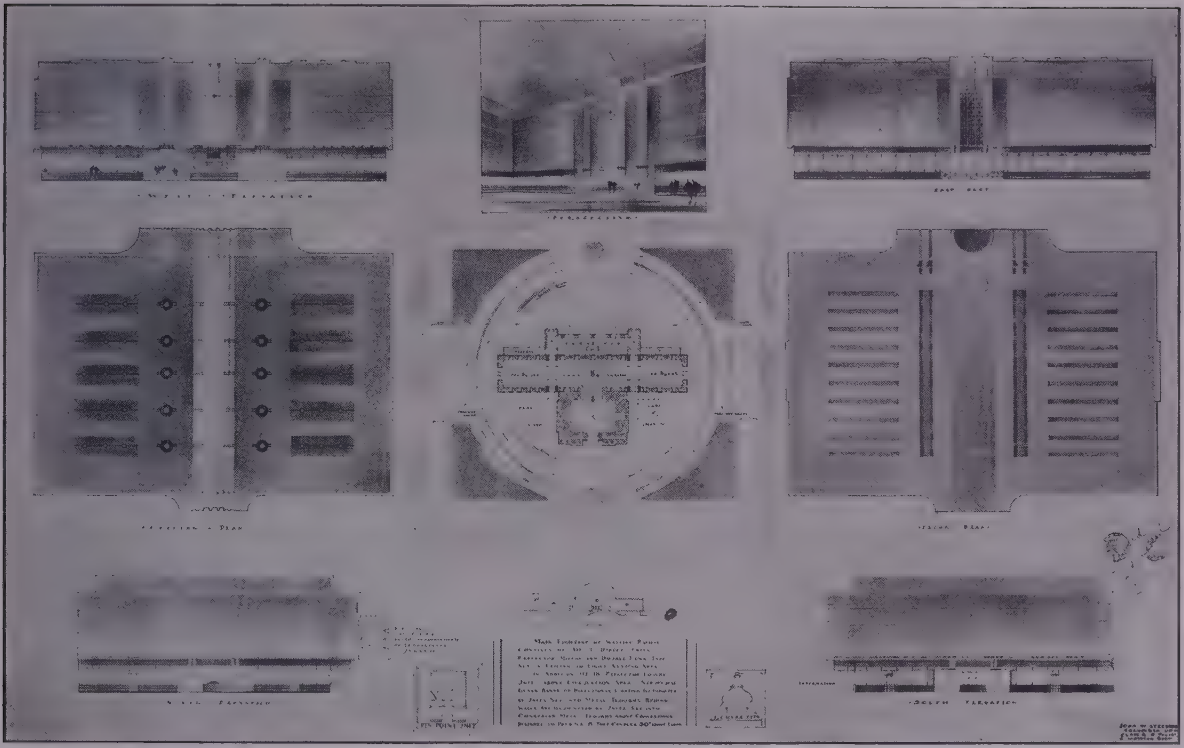
Second Medal and Award—F. Liebmann, New York University
CLASS "A" III PROJET—"GENERAL WAITING ROOM OF A RAILROAD STATION"



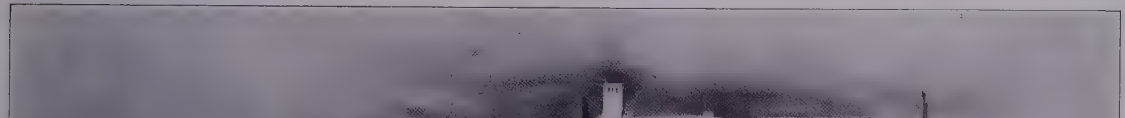
Second Medal and Award—M. D. Sornik, New York University



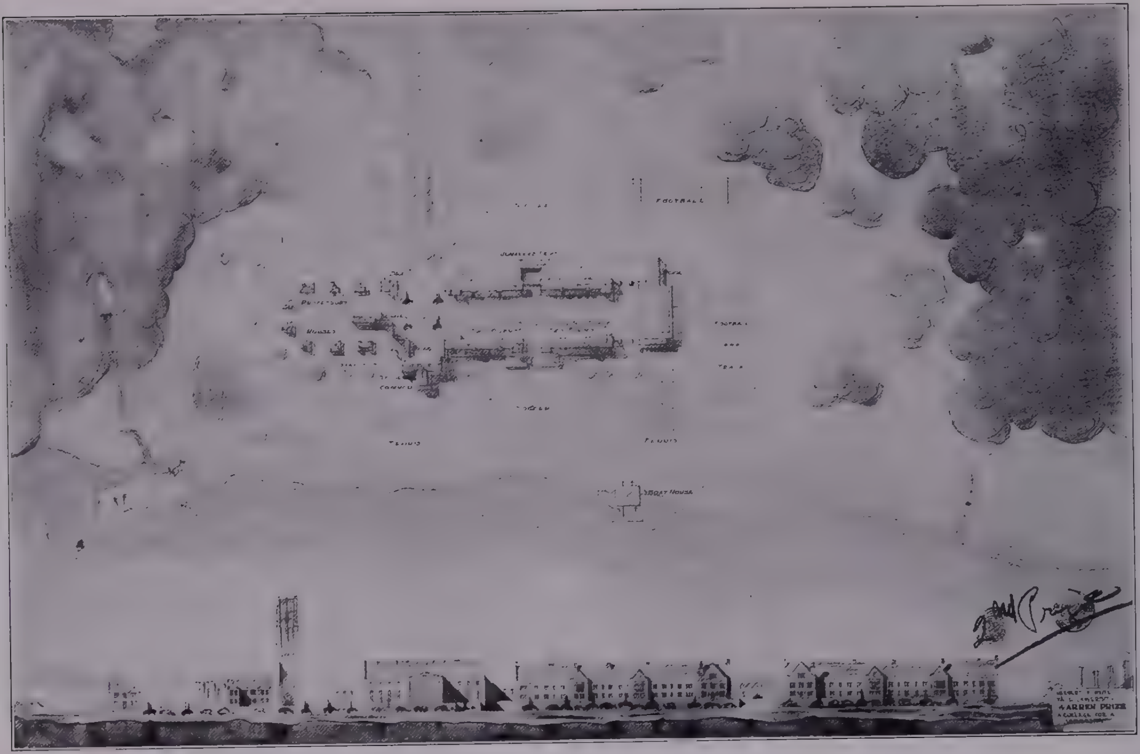
Second Medal and Award—J. J. Accardo, Columbia University, Extension Atelier
CLASS "A" III PROJET—"GENERAL WAITING ROOM OF A RAILROAD STATION"



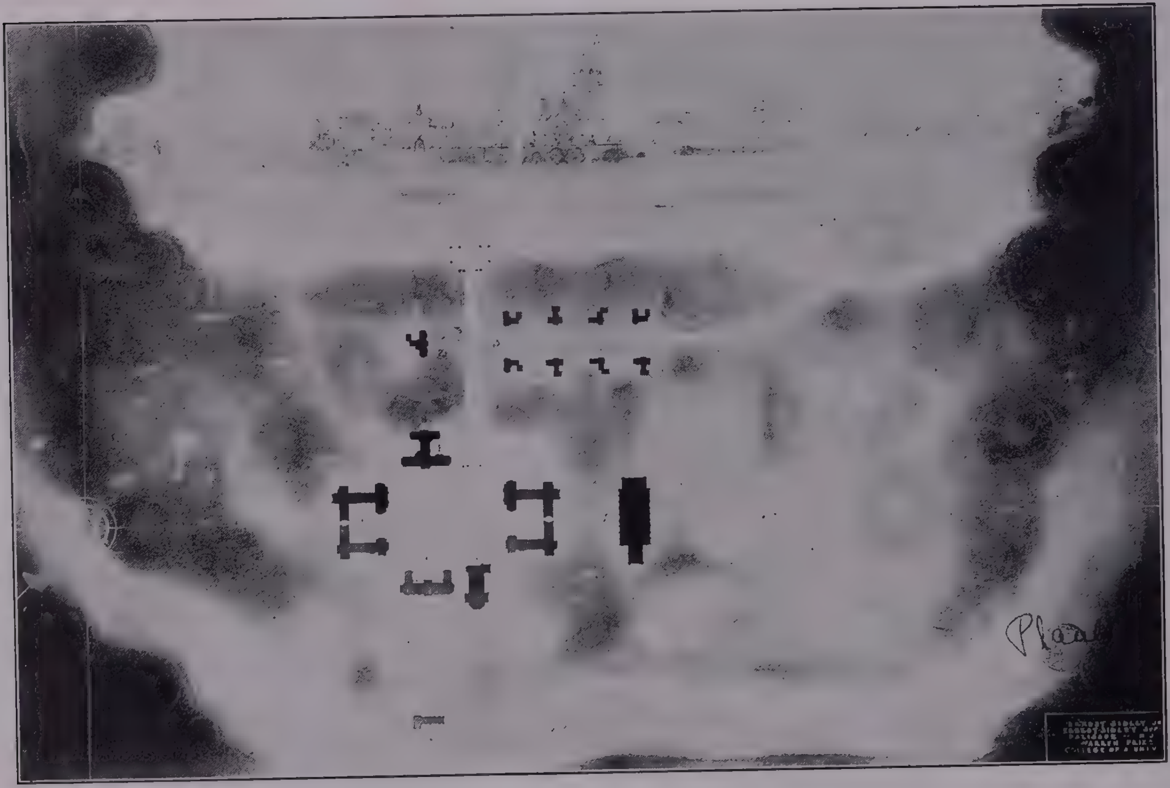
Second Medal and Award—J. W. Stedman, Columbia University
CLASS "A" III PROJET—"GENERAL WAITING ROOM OF A RAILROAD STATION"



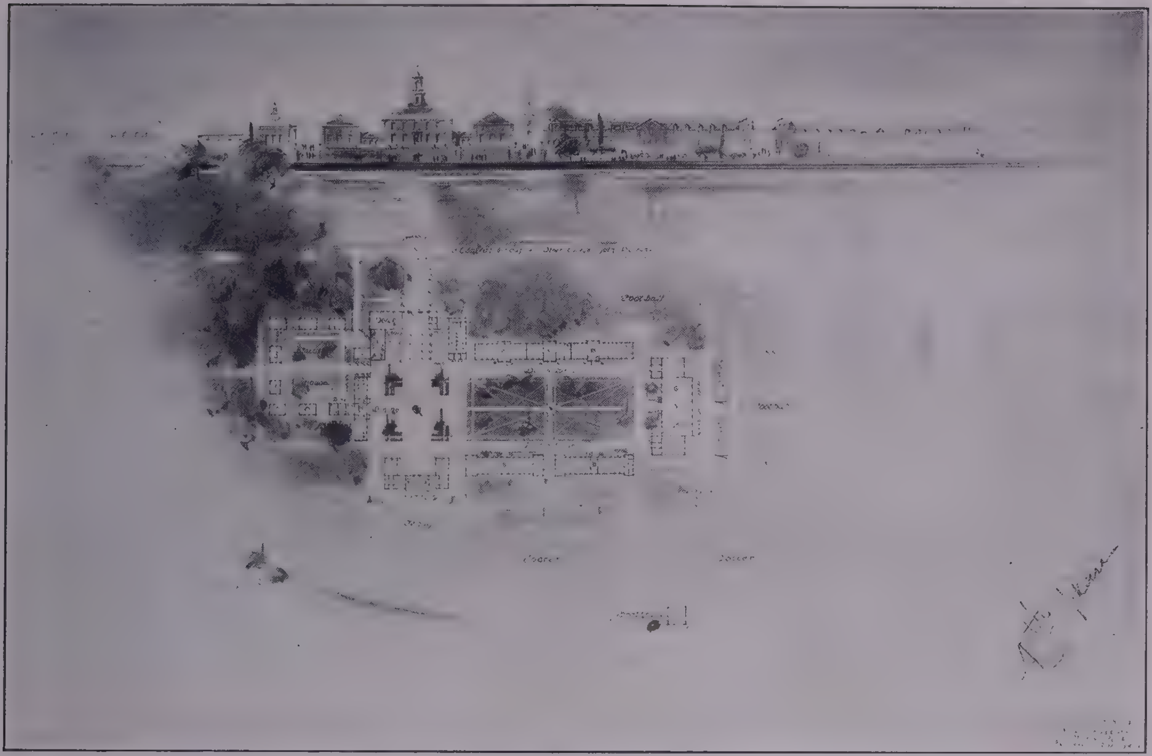
First Warren Prize—F. O'C. Church, Carnegie Institute of Technology
WARREN PRIZE—"A COLLEGE OF A UNIVERSITY"



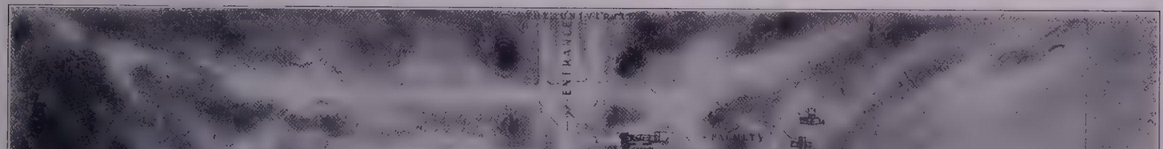
Second Prize—H. P. White, Yale University



Third Place—E. Sibley, Jr., Palisade, N. J.
WARREN PRIZE—"A COLLEGE OF A UNIVERSITY"

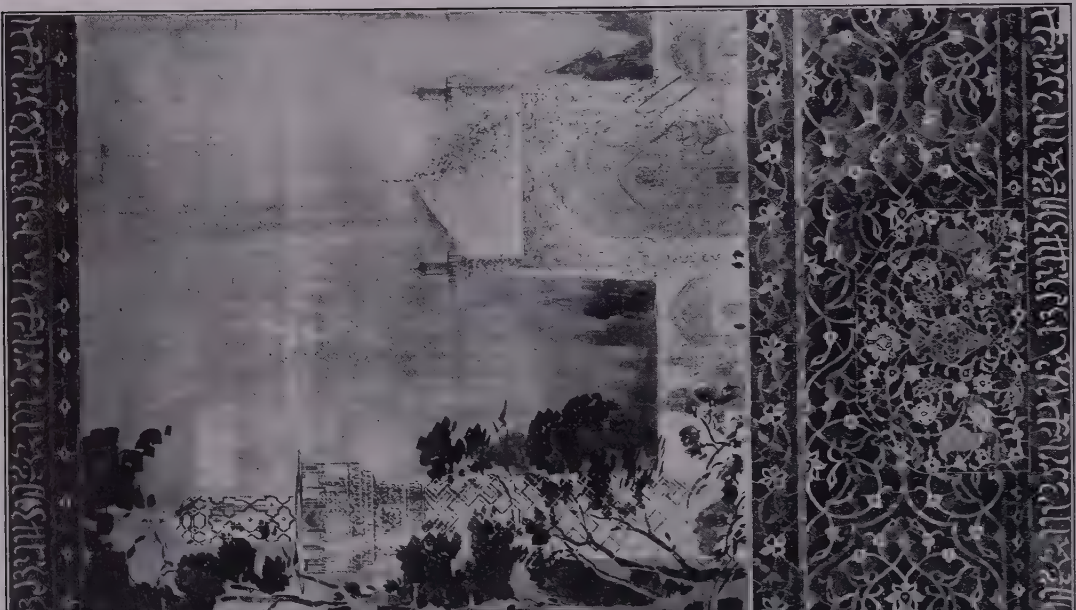


Fourth Place—J. L. King, Yale University

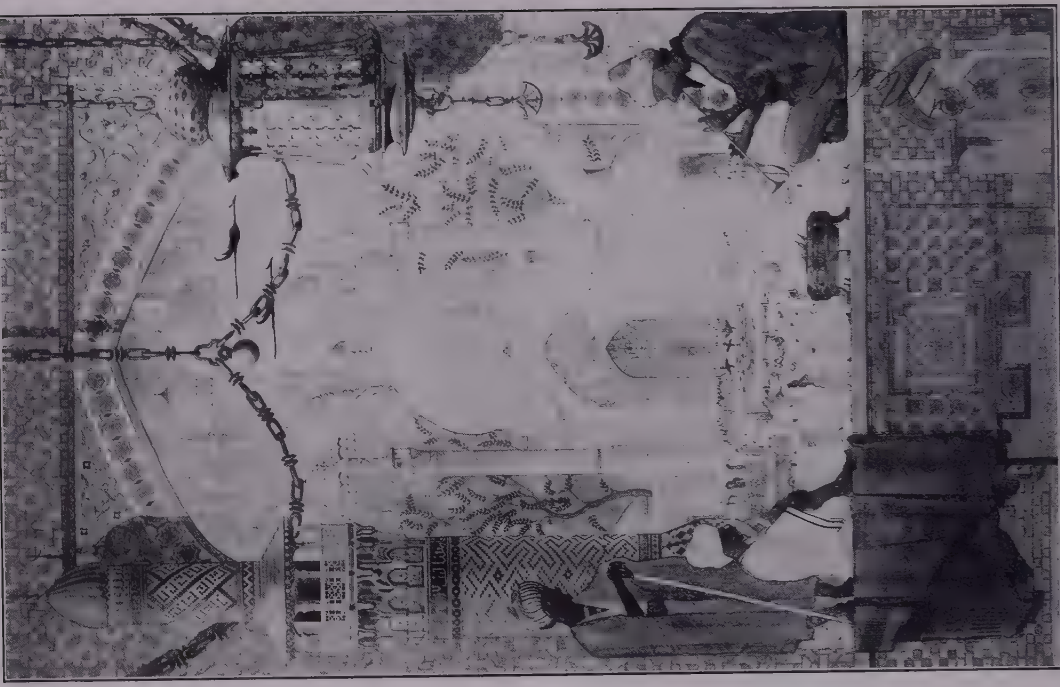


Fifth Place—C. L. Macchi, Princeton University
WARREN PRIZE—"A COLLEGE OF A UNIVERSITY"

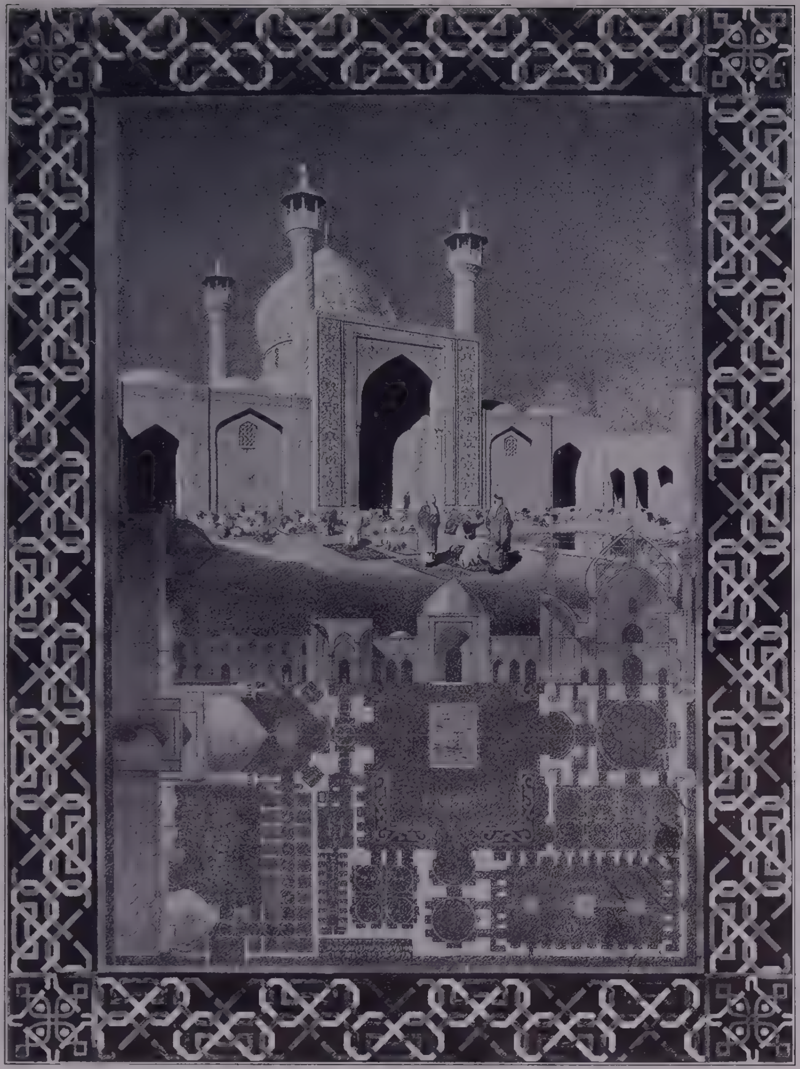
ARCHAEOLOGY III PROJET—"A PERSIAN MOSQUE"



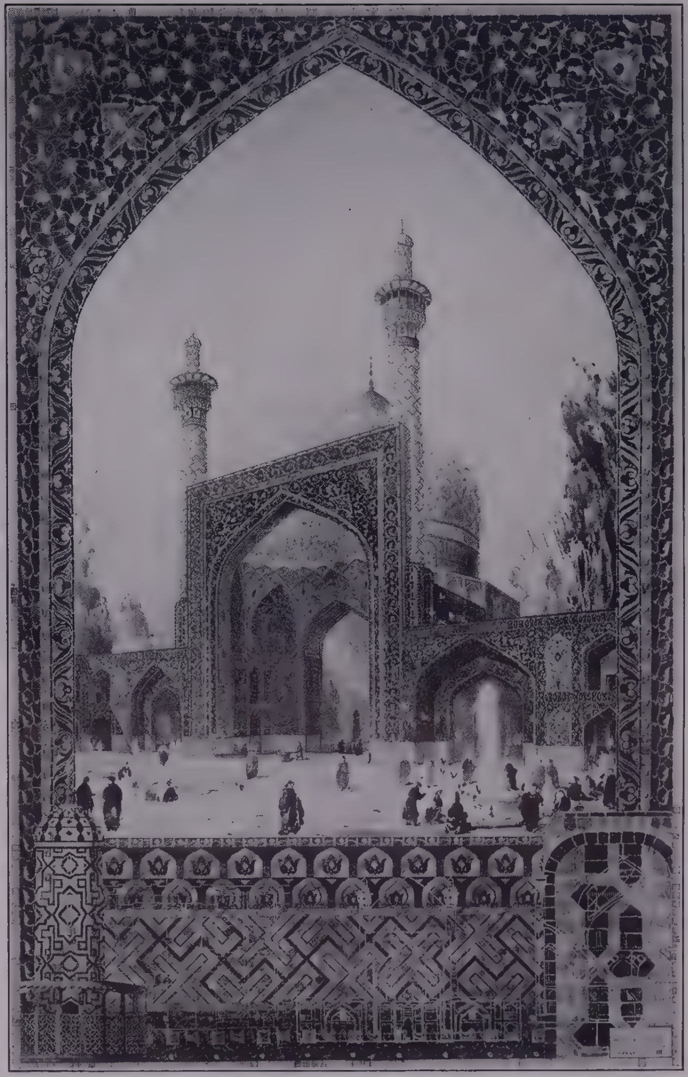
Second Medal—A. Levy, New York University



Second Medal—H. F. Pearson, Yale University

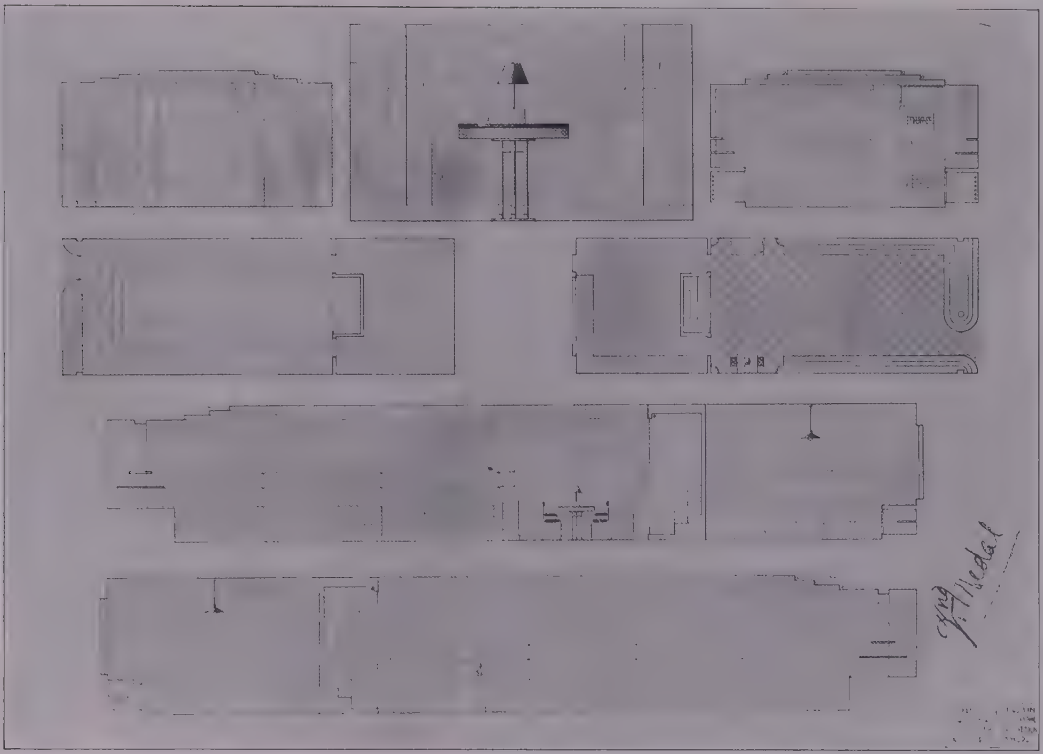


Second Medal—A. C. Davoll, New York Architectural Club

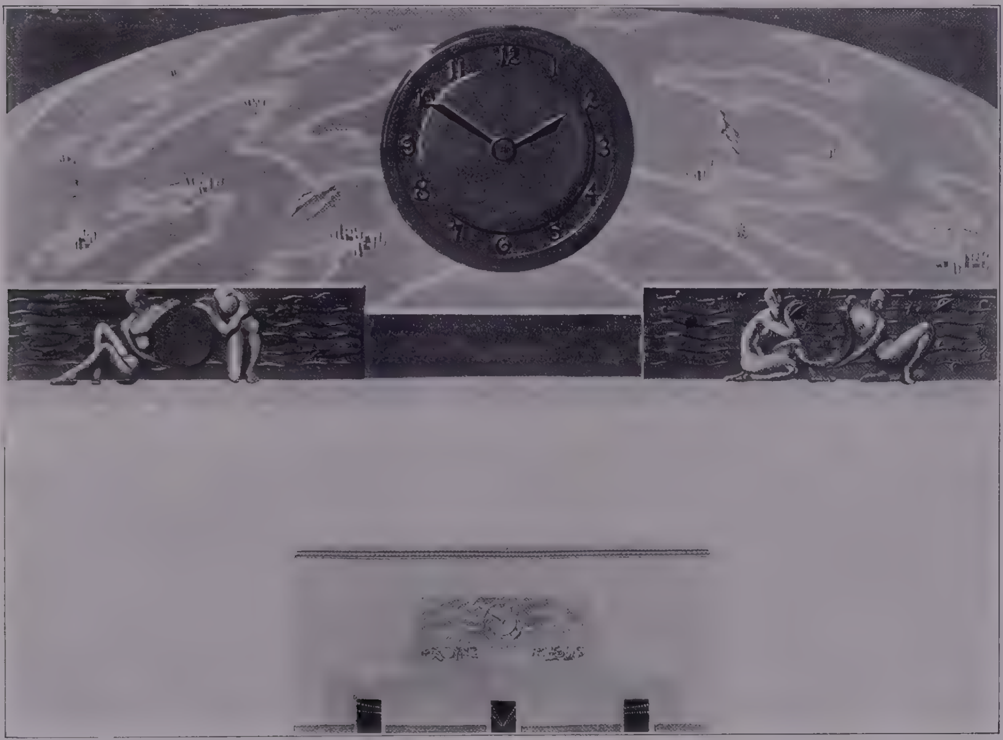


Second Medal—F. W. Schumann, New York University

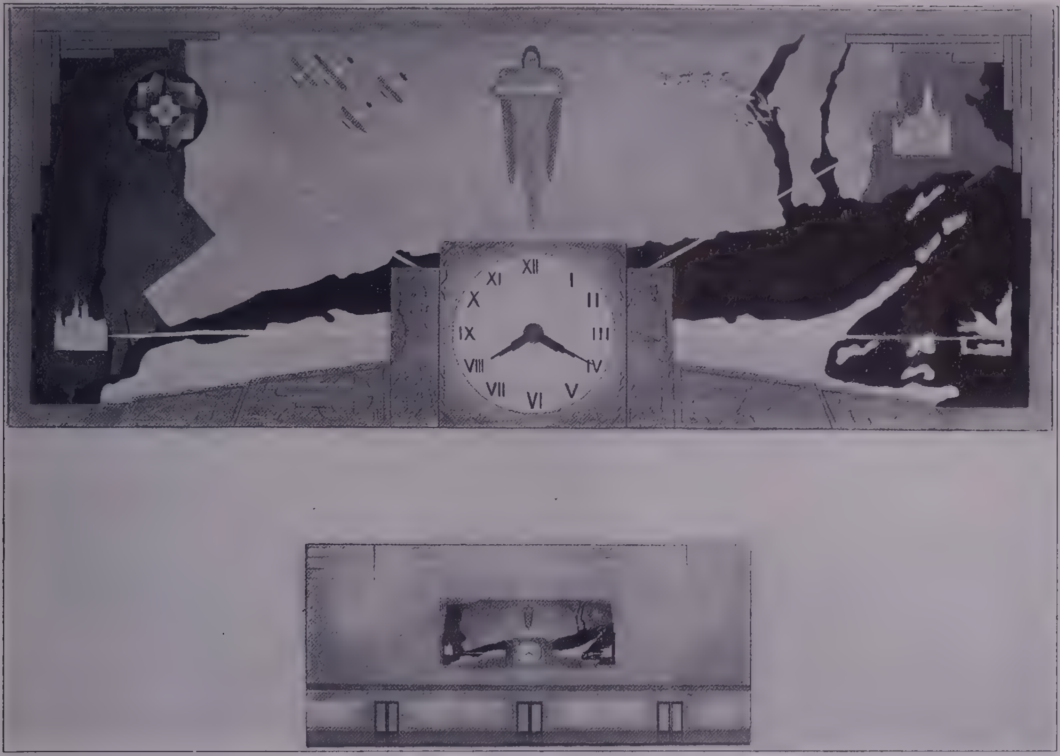
ARCHAEOLOGY III PROJET—"A PERSIAN MOSQUE"



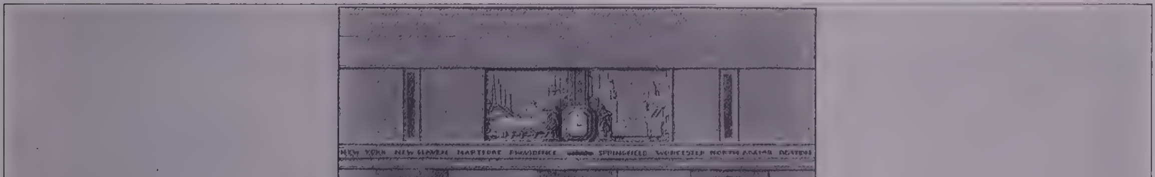
Second Medal—D. G. Braun, Armour Institute of Technology
INTERIOR DESIGN III—"A FLORIST SHOP"



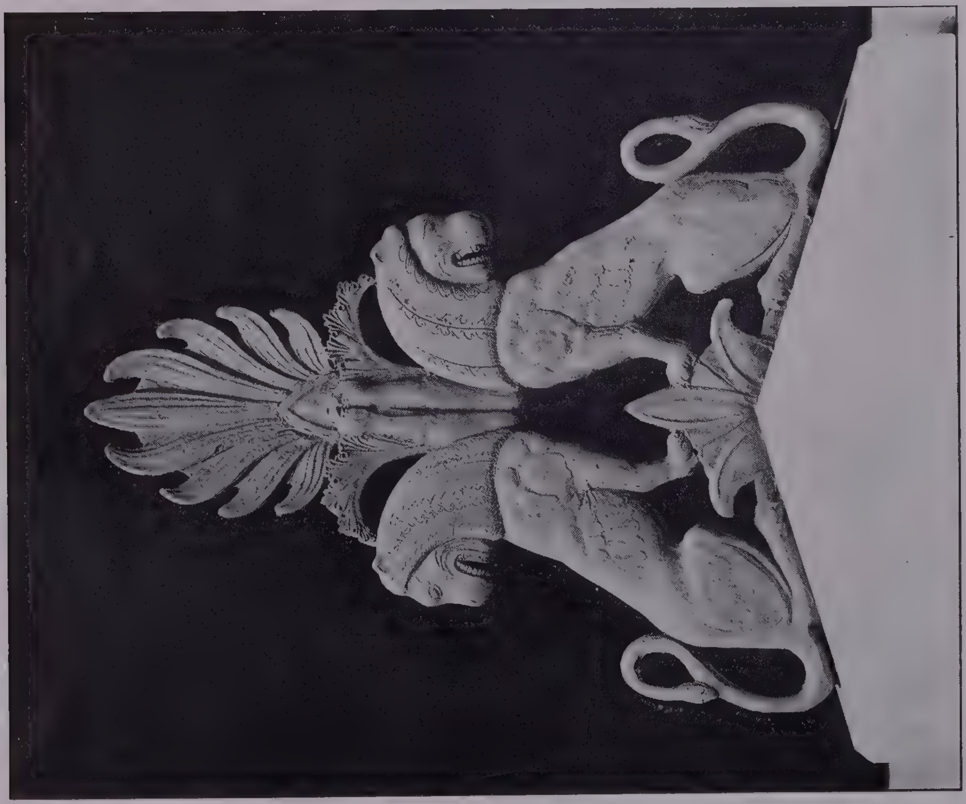
Second Medal—B. T. Jones, Cornell University
DEPARTMENT OF MURAL PAINTING, PROGRAM IV—"DECORATION IN A RAILROAD STATION TO SERVE AS THE FACE OF A CLOCK"



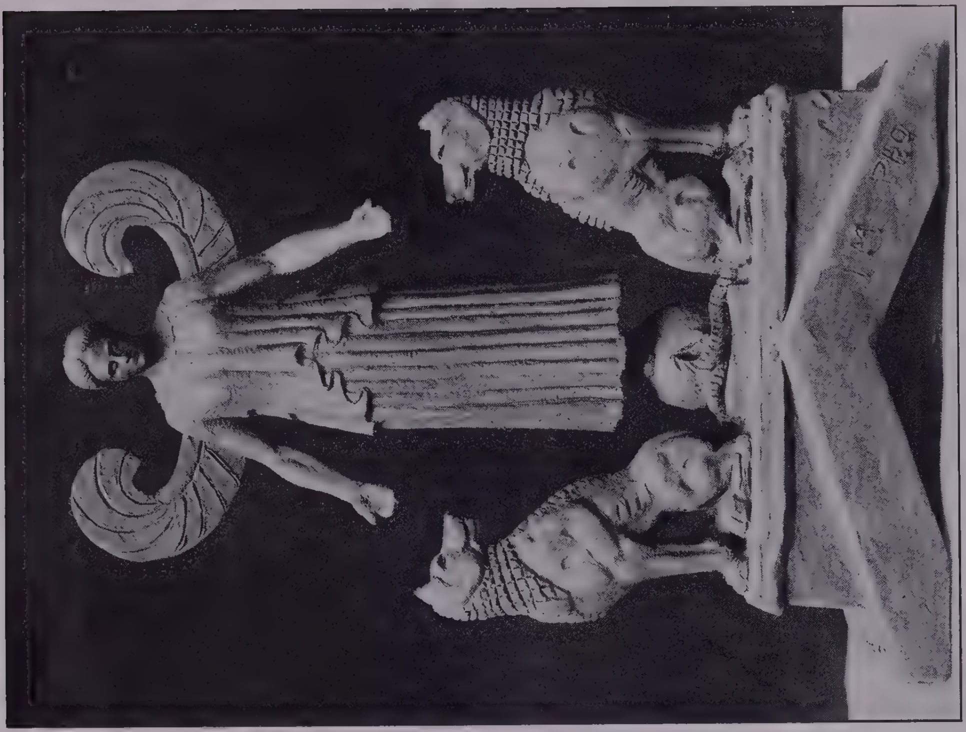
Second Medal—R. M. Bellin, Yale University


NEW YORK NEW HAVEN HARTFORD PROVIDENCE SPRINGFIELD WORCESTER NORTH ADAMS BOSTON

Second Medal—J. Northrup, Yale University
DEPARTMENT OF MURAL PAINTING, PROGRAM IV—"DECORATION IN A RAILROAD STATION TO SERVE AS THE FACE OF A CLOCK"



First Mention—M. Monteleone, Beaux-Arts Institute of Design



First Mention—J. Palmeri, Cooper Union

DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM V—"AN ACROTERIA"

THE FONTAINEBLEAU SCHOOL OF FINE ARTS

By John A. Russell, M.Arch.

The Fontainebleau School of Fine Arts has just completed its first ten years of existence with an enviable record of success and a far-reaching reputation as a mecca for American students of architecture, painting, and sculpture. Here the student of modern art may broaden his artistic horizon through contact with the art of a great civilization of the past which seems to permeate the very atmosphere one breathes in the Palace, the gardens, and the forest of Fontainebleau. Of even greater importance to the student is the opportunity of supplementing his American training through studio contacts with the leading exponents of the arts of twentieth century France.

In one wing of the Palace—literally a treasure house of the ages—is the series of communicating studios where architects, interior decorators, designers, sculptors, painters, fresco painters, etchers, and water colorists work side by side. Under such intimate conditions, the student can observe the subtle interrelationships of the arts, their effect and dependence upon one another. The student, although enrolled perhaps in only one field of the Fine Arts, is at liberty to investigate and experiment in other studios, sharing the expert guidance and criticisms given there.

Especially does the architectural student find these studio contacts of inestimable value; frequent visits to other studios acquaint him with the problems encountered there and the principles and imaginative conceptions involved in their solution.

Most inspiring are the contacts with the work of the Interior Architects under their excellent critic M. Francis Jourdain, a rationalist whose criticisms show an inherent logic and keen appreciation of form well adapted to function. Similar benefits are to be derived from contact with the students of Decorative Composition and Applied Design, who, inspired by the highly imaginative and modern criticisms of M. Claude Lemeunier, achieve unusual results with fascinating designs and color schemes.

In the sculpture studio, one learns from M. Denis Gelin's criticisms to visualize the architectural as well as the structural and rhythmical qualities of form. Such training of vision results in decorative compositions and studies from life whose beauty and power are of particular interest to the architectural student.

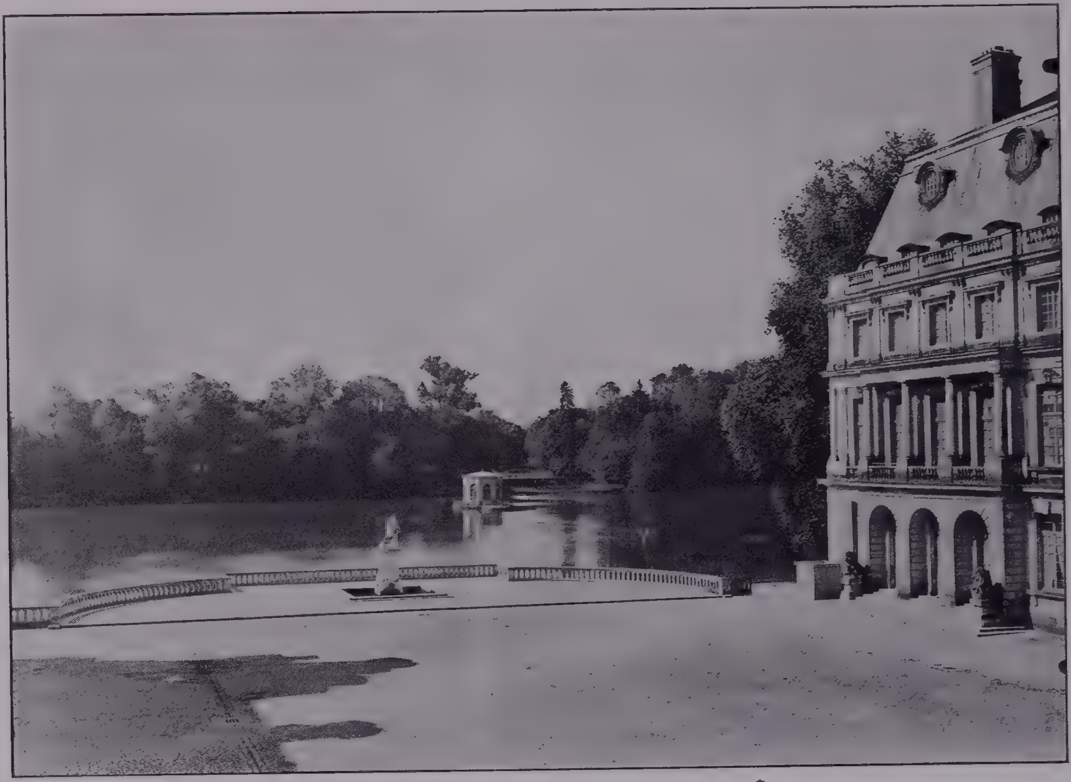
In the painting studios and landscape classes, composition is stressed by M. Jean Despujols as the vital element of painting, dependent for its inception upon an emotion in the form of a sketch; M. Andre Strauss urges that one search for the soul of a landscape and present it in a broad, almost sculpturesque, manner; M. Gaston Balande always interprets landscape as a decorative composition of light and life.

Fresco painting, more closely allied to architecture perhaps, can be observed to excellent advantage in the great vaulted chamber below the architecture studio. Here, under the guidance of M. LaMontagne Saint-Hubert, one has the unique opportunity of learning and practicing that beautiful medium of the true fresco applied directly on fresh plaster.

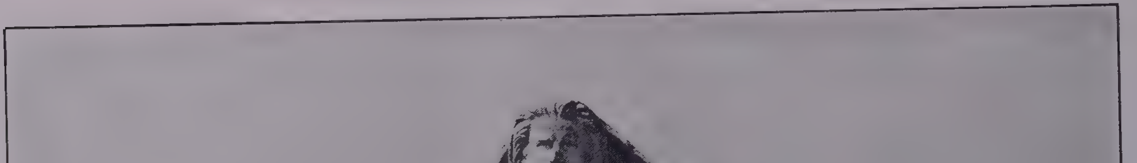
With his vision broadened by the lessons he has observed in the work of other studios, the architectural student is most receptive and eager to derive the greatest possible benefits from the competent criticism of his design critics: M. Georges Gromort, the well-known author and professor of architecture in Paris; M. J. Labatut, the professor of architecture at Princeton University, whose brilliant and logical methods of attacking and solving modern architectural problems are so inspiring to the students; M. J. P. Alaux, the classicist, and M. A. Bray, the archaeologist. Added to this unusual opportunity of receiving two or three different viewpoints on each weekly problem, the student has the exceedingly beneficial privilege of a collective criticism of the completed problems by M. Jacques Carlu, the very competent Director of the School and Professor of Architecture at the Massachusetts Institute of Technology. M. Carlu's invaluable discussions are most inspiring and illuminating; in fact, they are an endless source of inspiration to all students who come in contact with him.

In addition to design, the majority of architectural students take advantage of the instructive water color course so ably conducted by M. Henri Walbert, and the diverting course in etching so expertly directed by M. Achille Ouvre. No resumé of a summer in the Fine Arts studios at Fontainebleau would be complete without mention of the fascinating series of lectures on the Civilization of France given by M. Emille Saillens and the illuminating series on the Evolution of French Styles given by Mr. Leslie Cauldwell.

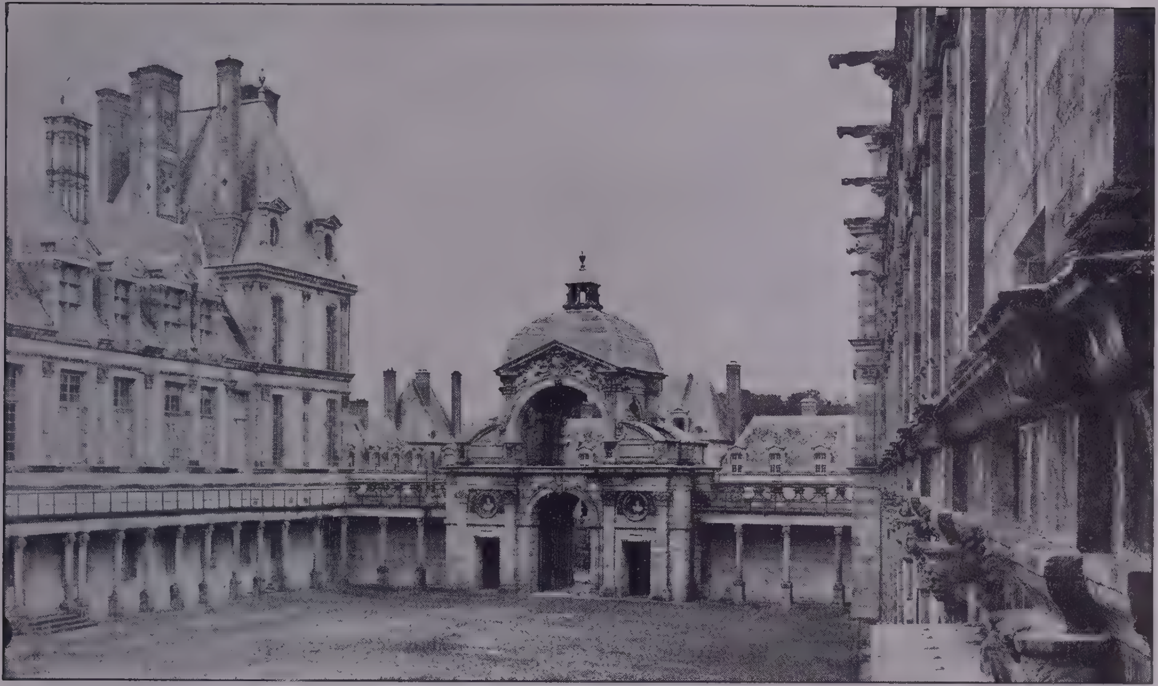
In such an environment, combining a treasure house of past styles and modes of thought with a series of studios where the modern spirit prevails, the architectural student gains a solid but living appreciation for all that relates to contemporary art. He embarks from France keenly anticipating opportunities to apply and develop the new ways he has learned to utilize the unchanging, infallible principles of design. At the same time, he is deeply grateful to the French Nation for having initiated such a unique school, one for the exclusive benefit of another nation; to Mr. Whitney Warren, Mr. Ernest Peixotto, and their American committees for their untiring efforts in furthering this school; and to M. Jacques Carlu for his wise direction of this school in a manner so beneficial to all.



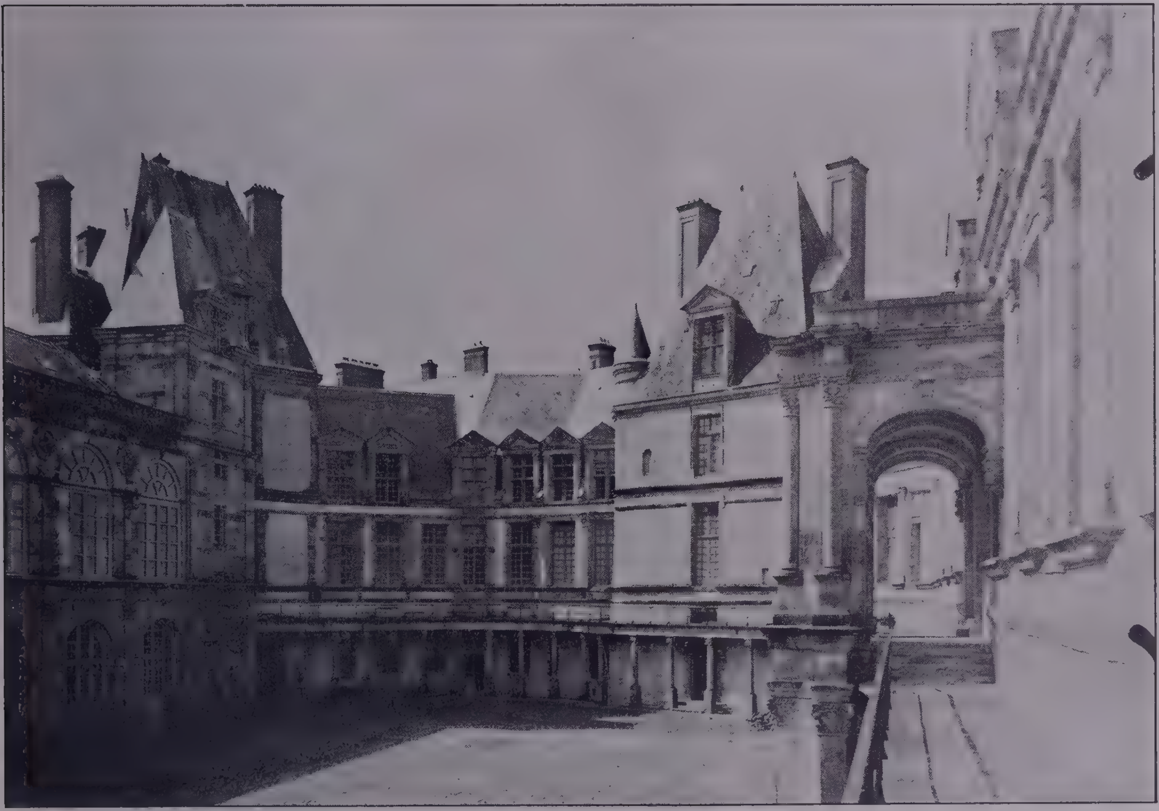
Carp's Pond and Courtyard of American School of Fine Arts



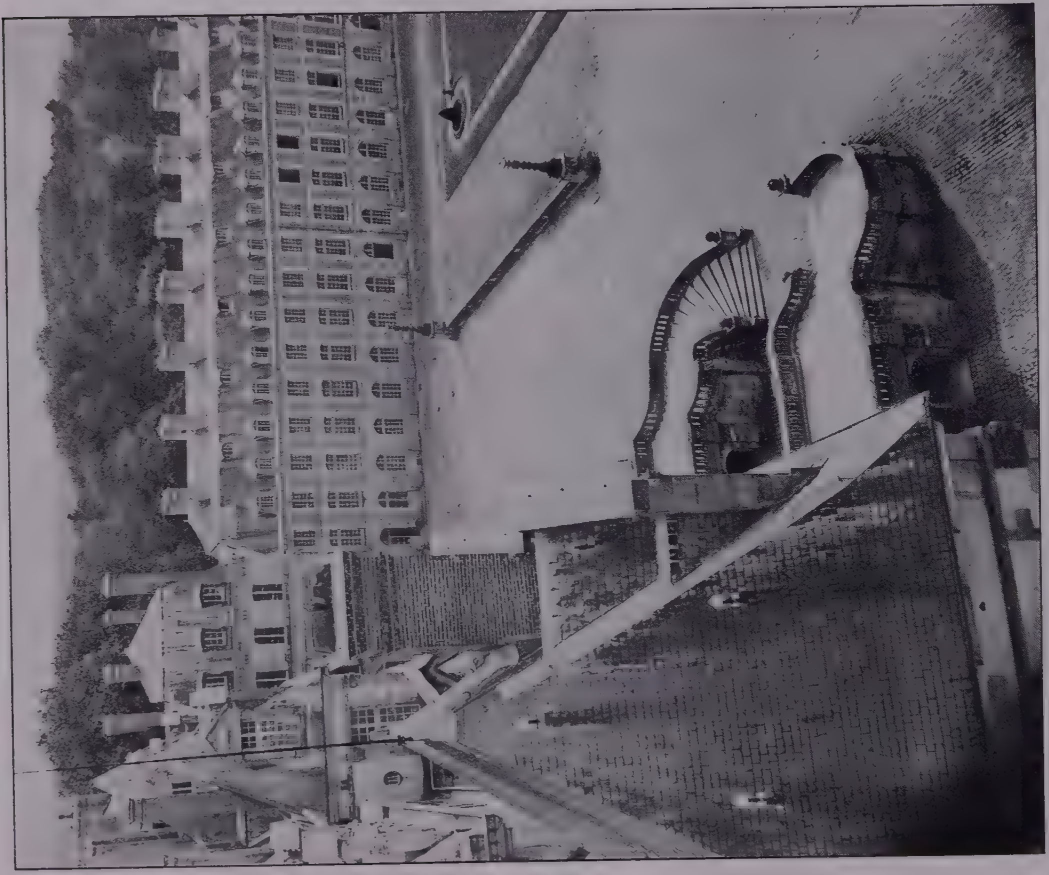
Decorative Sculpture XVII Century in the French Garden
PALACE OF FONTAINEBLEAU



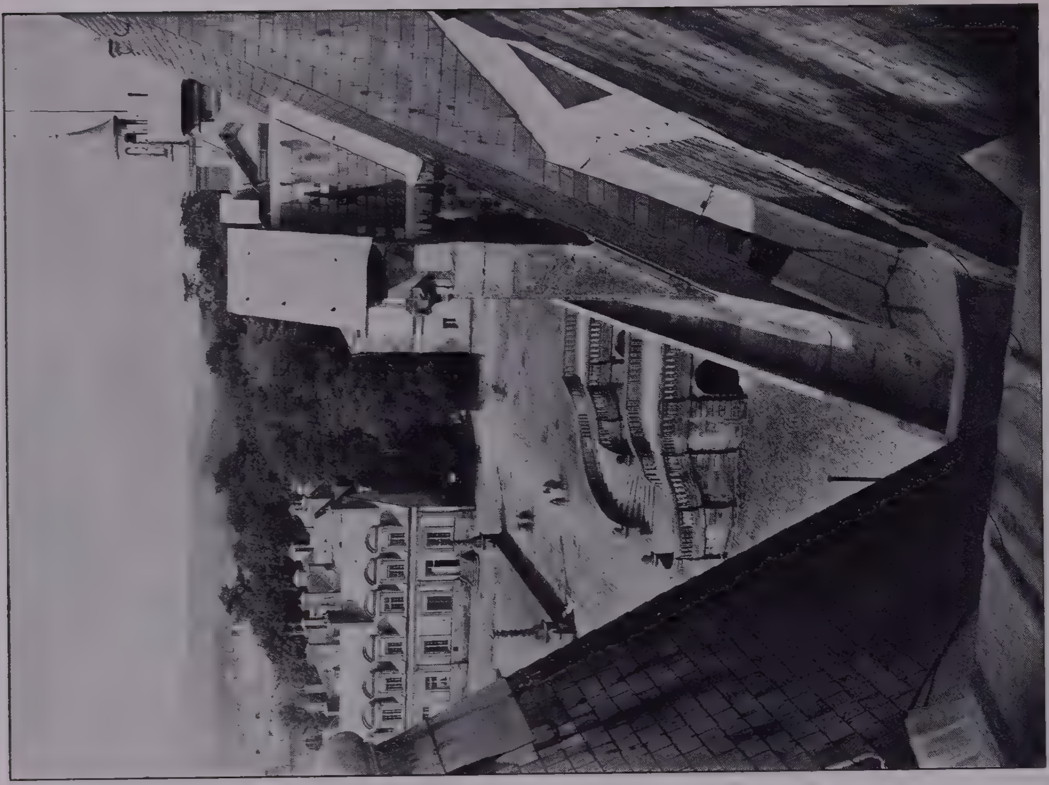
Cour Ovale and Baptistry



Cour Ovale, Serlio Portico and Donjon
PALACE OF FONTAINEBLEAU

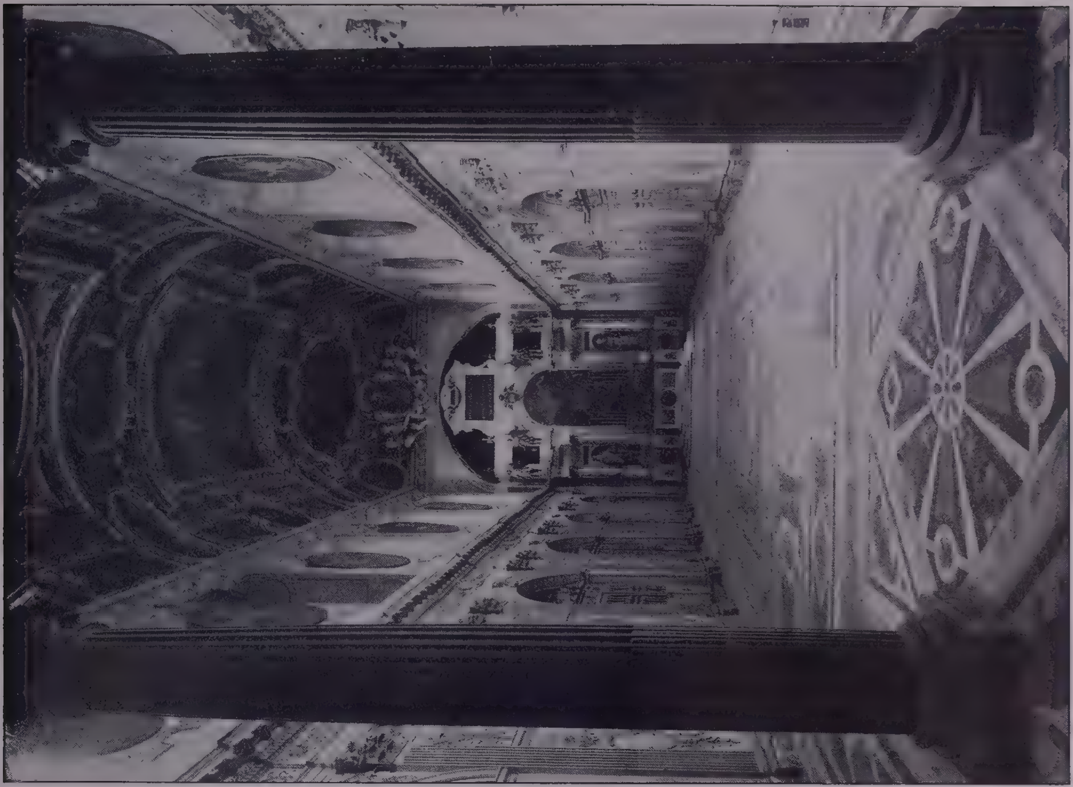


The Horseshoe Staircase and Louis XV Wing occupied by American School of Music



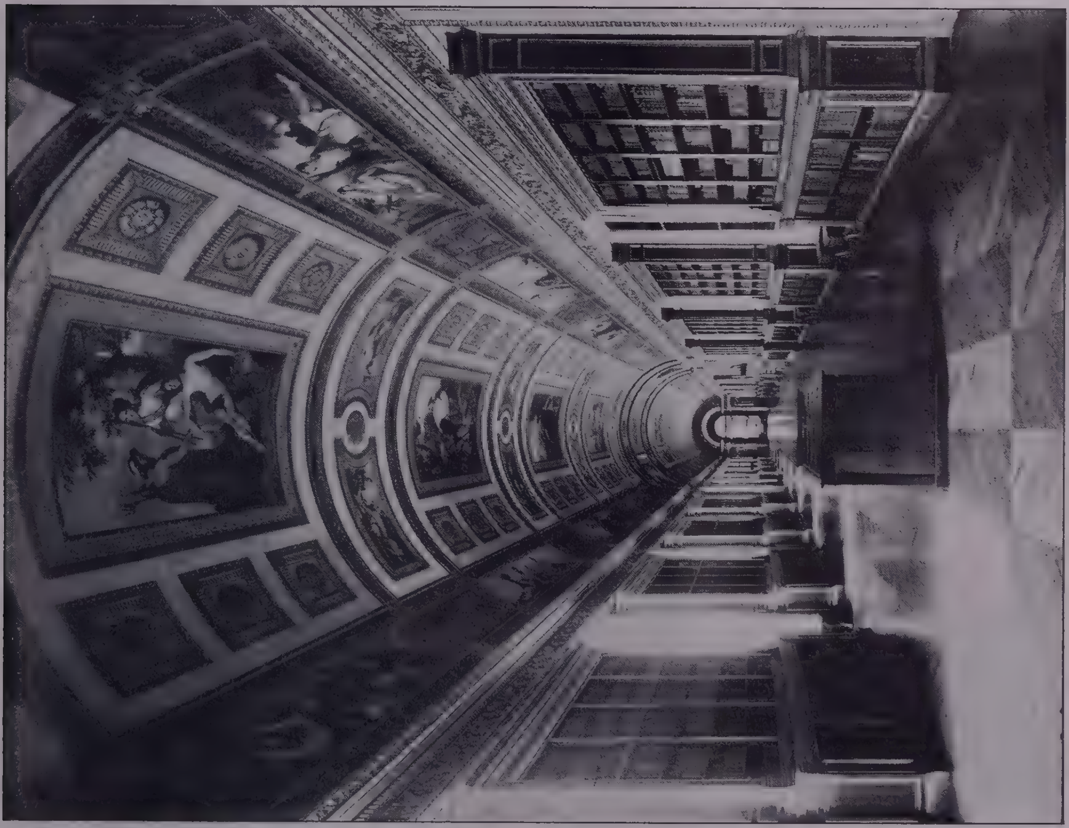
The Horseshoe Staircase

PALACE OF FONTAINEBLEAU



Interior of a Chapel

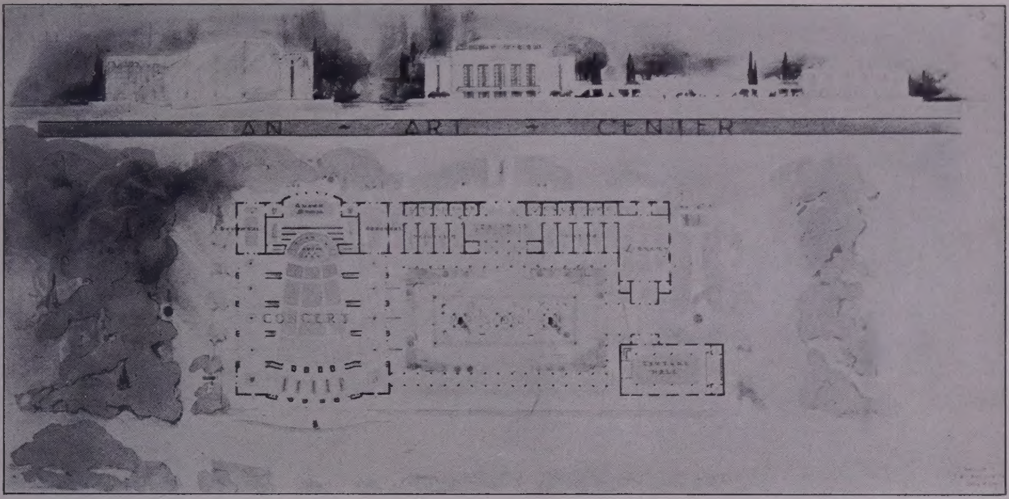
PALACE OF FONTAINEBLEAU



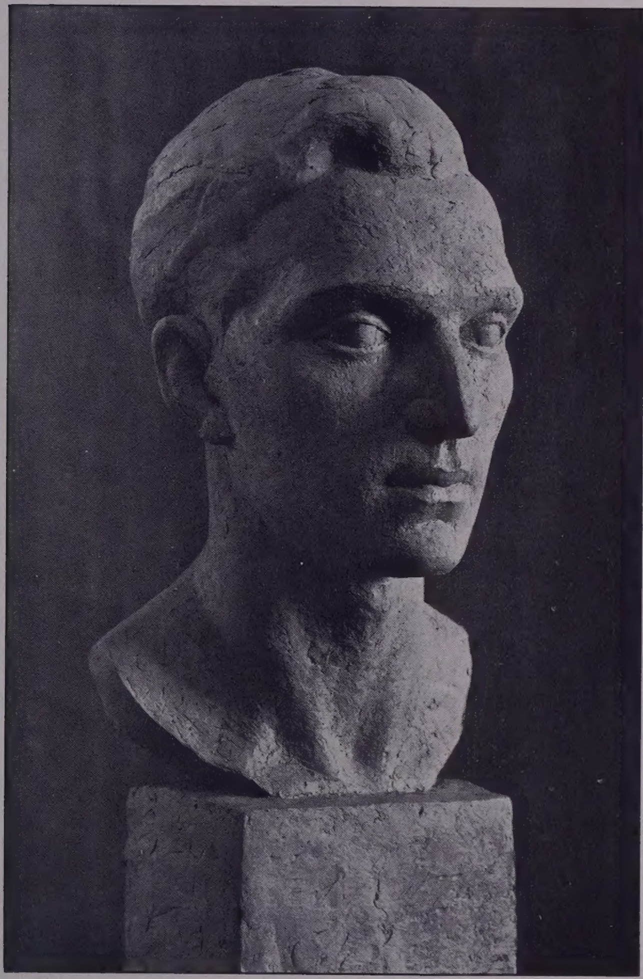
The Library

Decorative Sculpture XVII Century in the French Garden

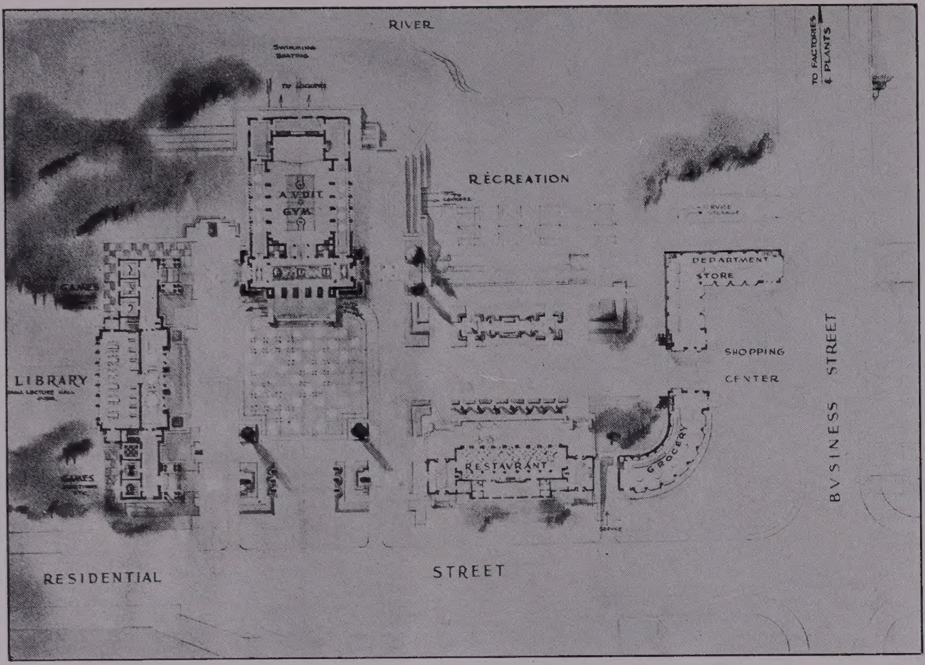
Studios of the American School of Fine Arts
PALACE OF FONTAINEBLEAU



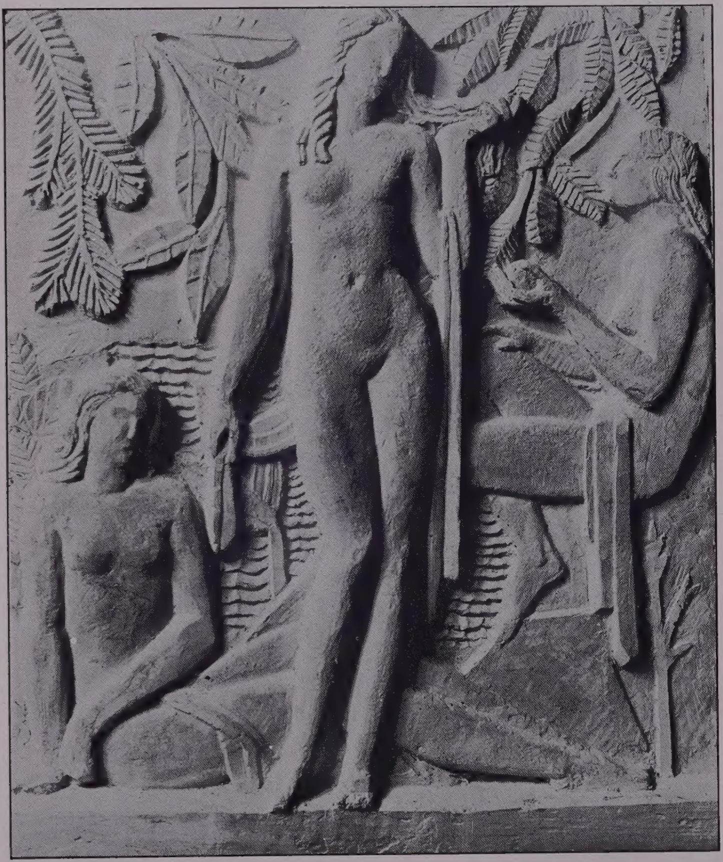
An Art Center, by H. N. Romney



Head of Young Man, by C. T. Marple
FONTAINEBLEAU SCHOOL OF FINE ARTS

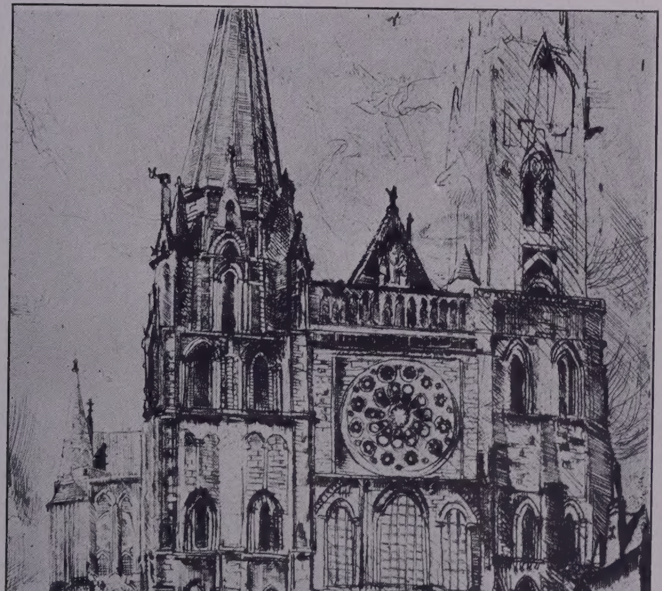


A Recreation Center for Workmen, by B. L. Smith



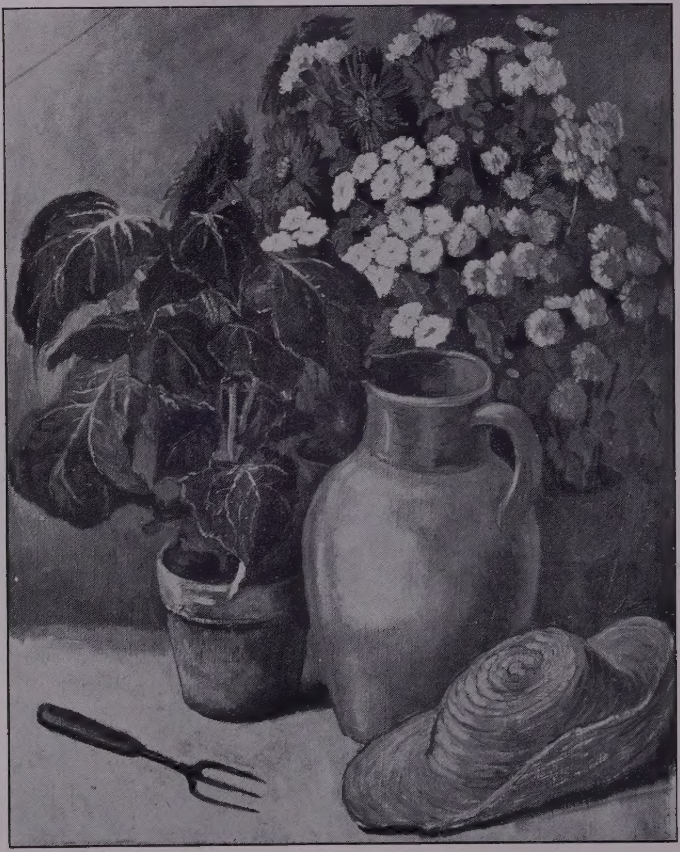
Study for a Bas-relief, by T. H. Gray
FONTAINEBLEAU SCHOOL OF FINE ARTS

A Farm at Moret, by R. E. Bush



Etching, by B. Jones
FONTAINEBLEAU SCHOOL OF FINE ARTS

Entrance Gate and Bridge at Moret, by E. T. Babcock



Still Life, by A. Rendall
FONTAINEBLEAU SCHOOL OF FINE ARTS